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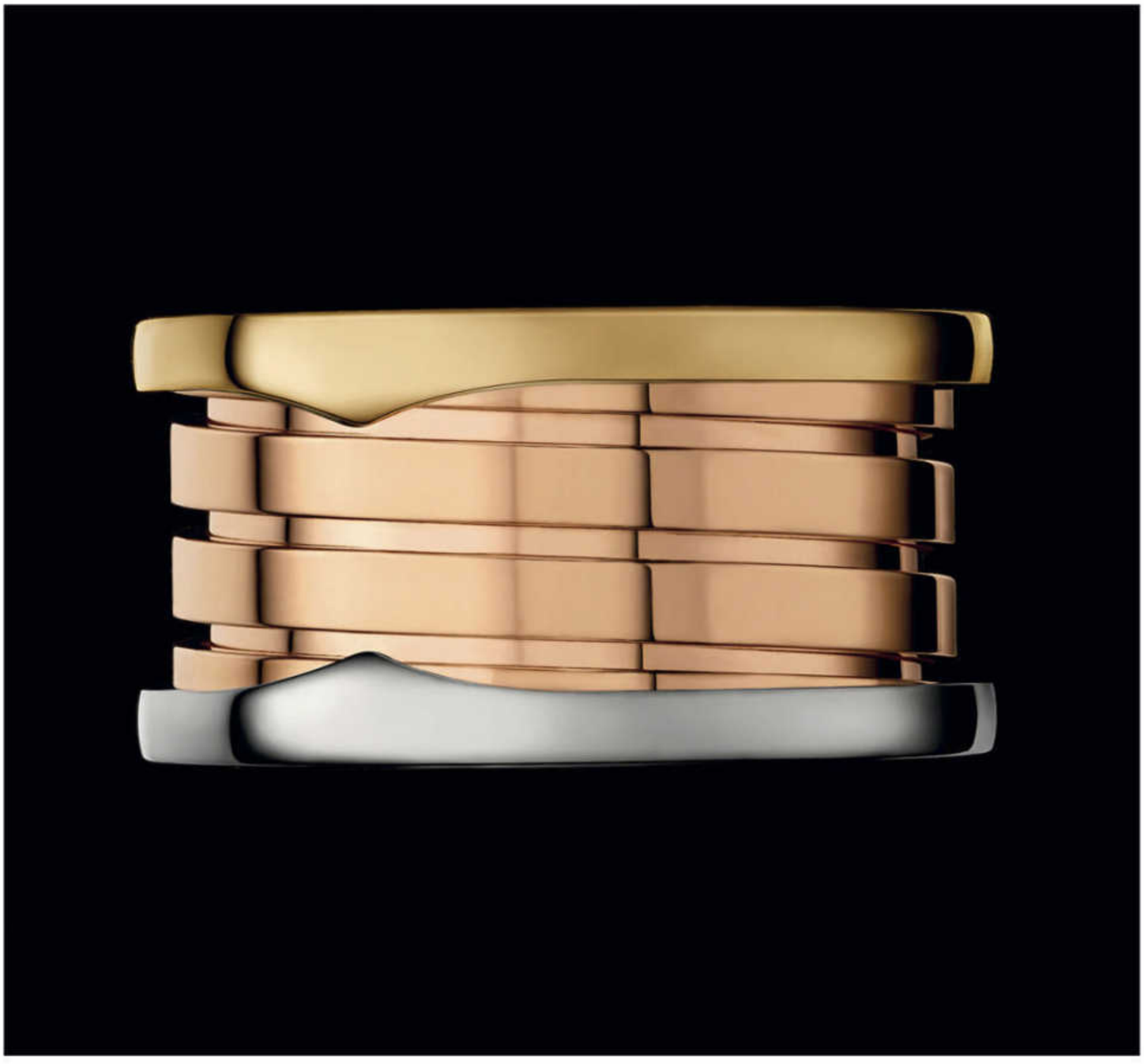
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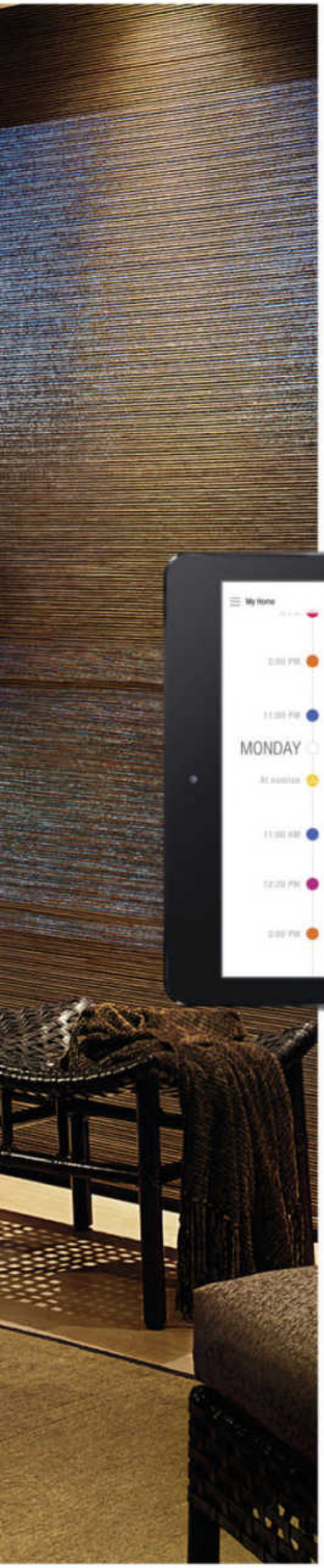
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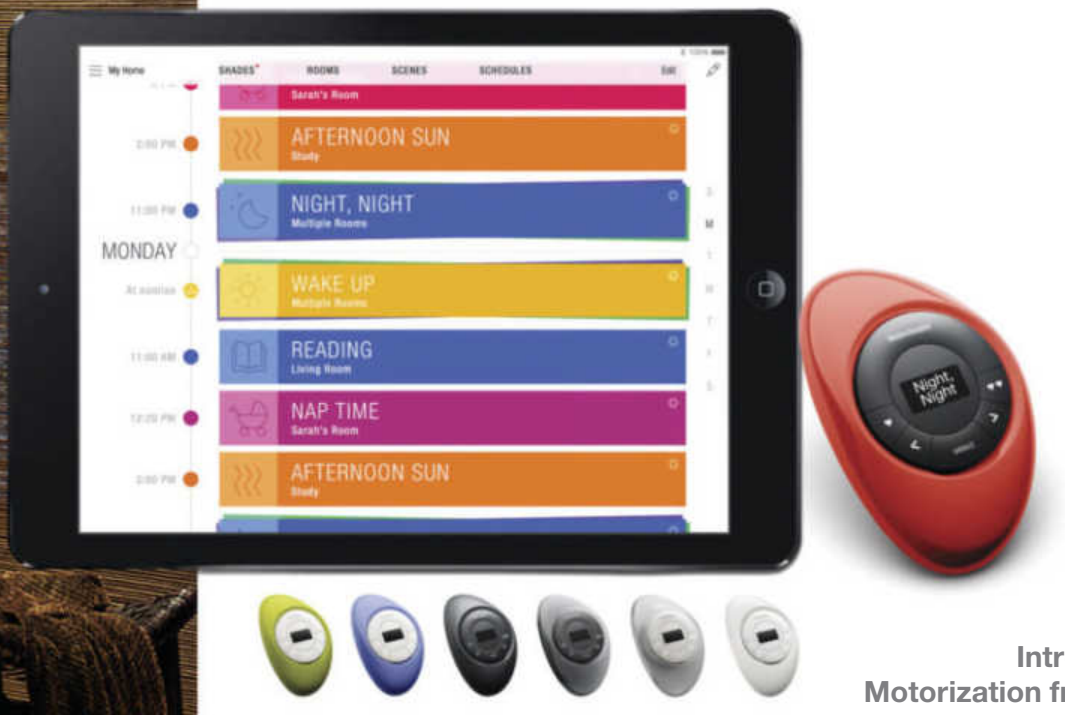


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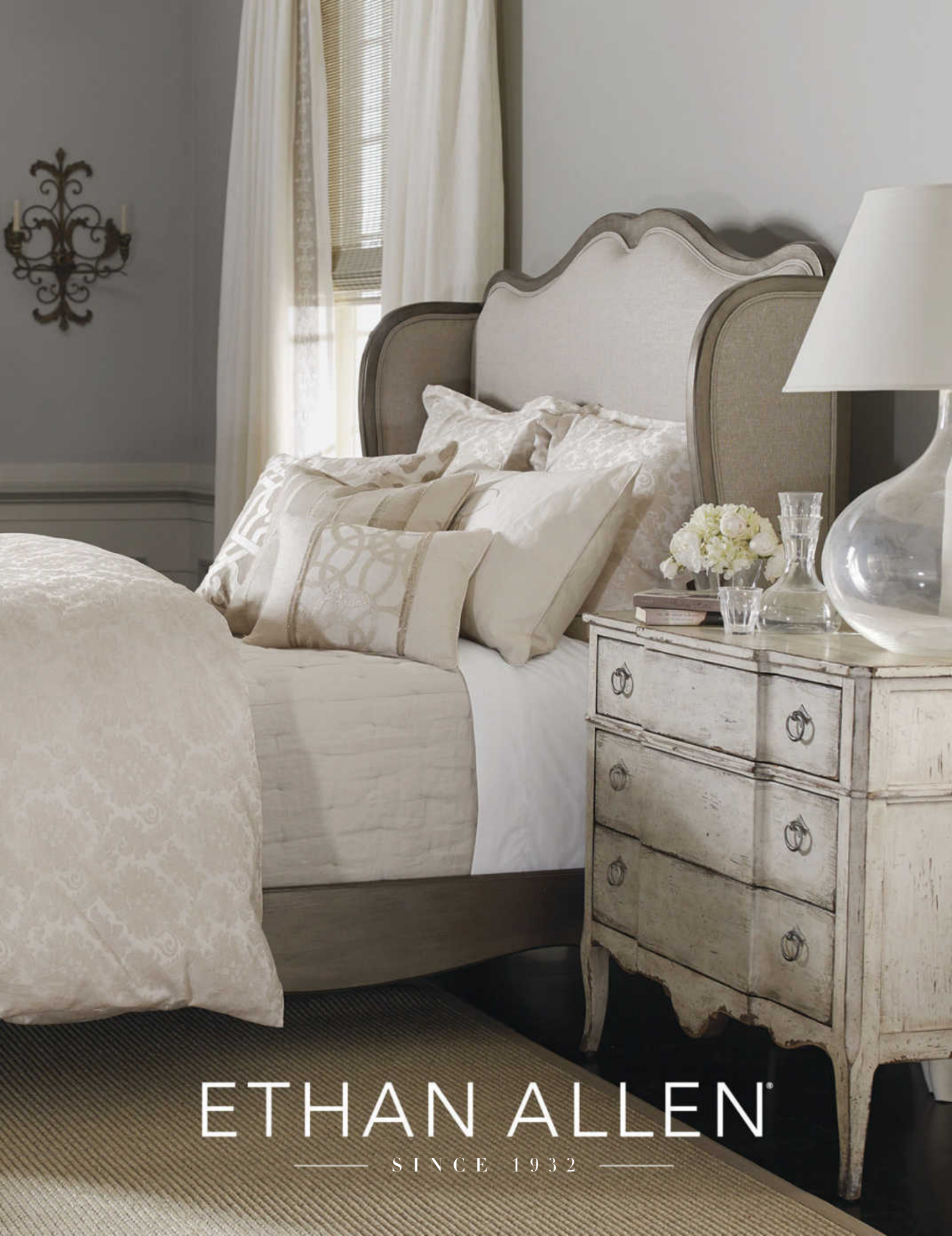
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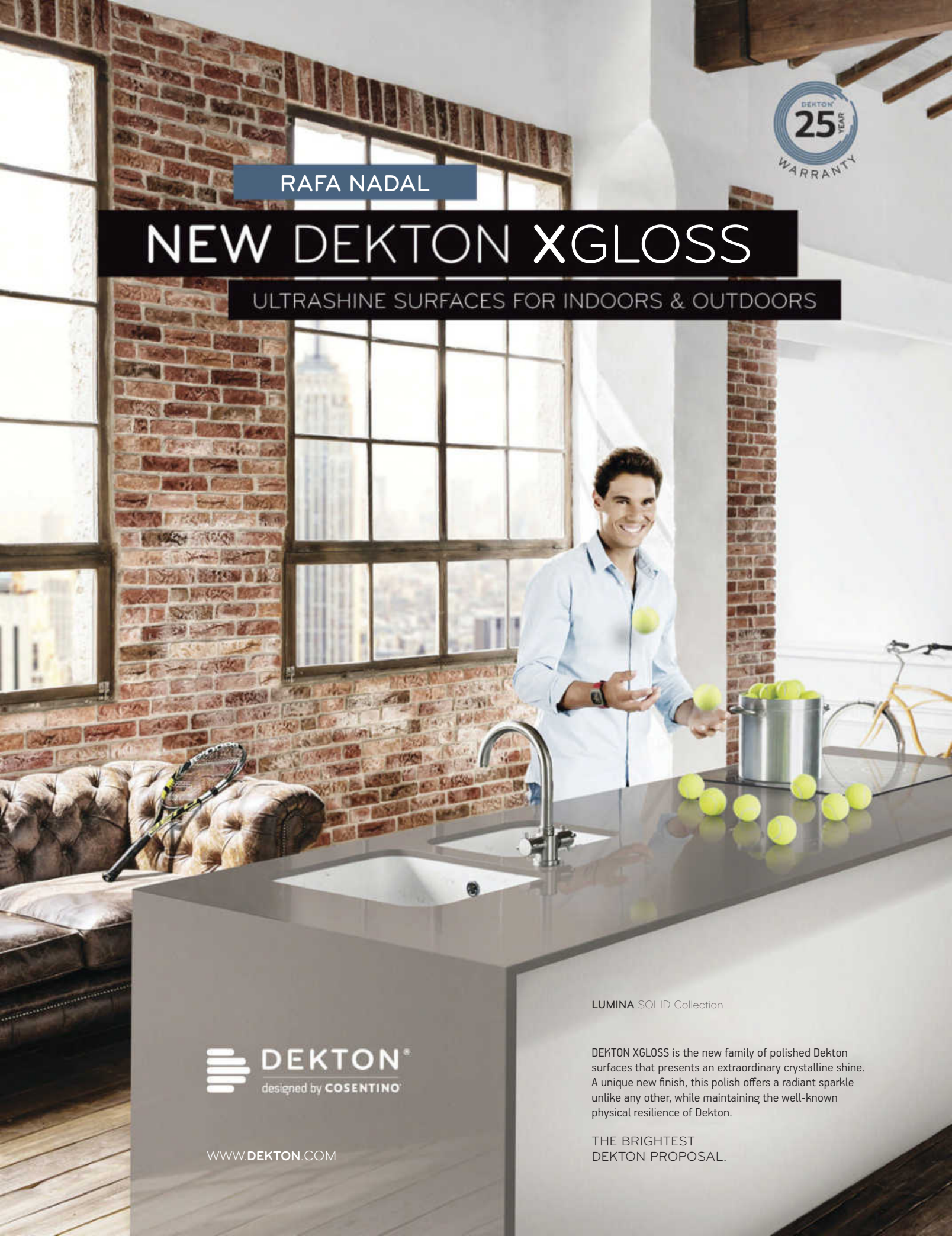
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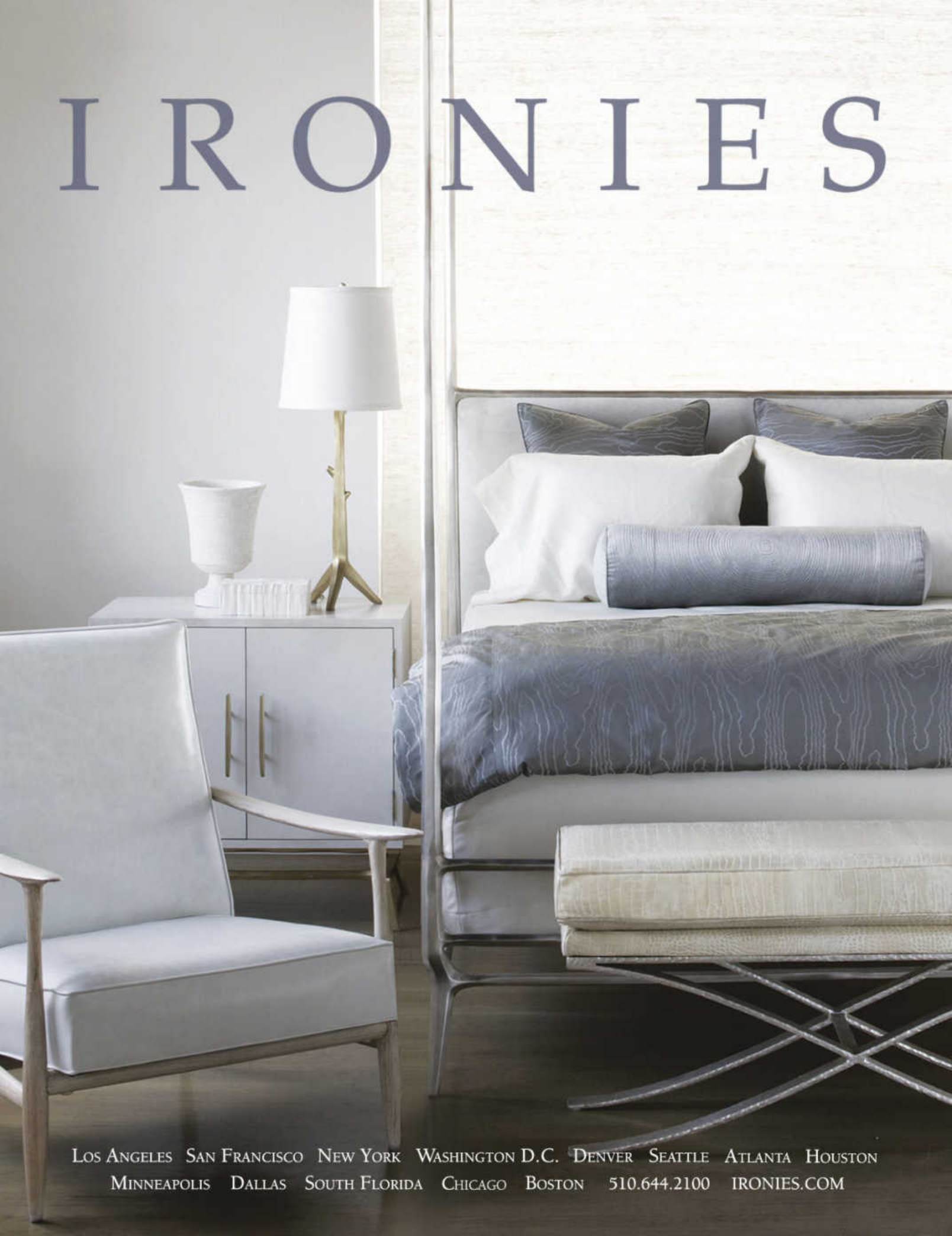
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Pink and olive make a lively, lovely color combination.

CLOCKWISE FROM TOP: ANDREAS VON EINSIEDEL, MAX KIM-BEE, WILLIAM COLLINSON



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By the Numbers
Forget spring cleaning—let's decorate! Our handy primer has more than 50 swoon-worthy ways to refresh your home and say good-bye to winter. ***veranda.com/springdecorating***

Gardens Galore
Whether you have a green thumb or not, we've got a gallery of pinnable green spaces to inspire amateurs and connoisseurs alike. ***veranda.com/gardeninspiration***

Rise and Shine
You can't predict a late frost or spring rain, but a sure sign of warmer days comes on March 13, when daylight saving time begins. Turn your clocks forward and check out our roundup of rooms we'd love to wake up in (like the one by Amelia Handegan above), plus a few with awe-inspiring views. ***veranda.com/wakeuptothis***

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CHASING BEAUTY

I was recently entranced by something I saw on Instagram. No, it wasn't someone taking a portrait with a selfie stick, a tantalizing food shot from a five-star restaurant, toned bodies at the beach, or drone footage of an exotic locale (which can often induce a strong case of wanderlust). It was a giant blue agave. The silvery gray–and–dusty blue specimen overflowed what appeared to be its 15-gallon container as well as the entire back end of the SUV it was in. That could be the perfect houseplant, I thought to myself. According to the USDA's plant-hardiness map, I live in Zone 6 (think cold winters), which isn't quite the same as Southern California, where agaves proliferate outdoors. In lieu of potted ferns, clipped rosemary, or a fiddle-leaf fig tree—all lovely houseplants—I thought the sculptural shape of the agave would be a welcome addition. But after traipsing to about a dozen nurseries and greenhouses without success, I simply gave up.

When I did finally stumble upon one (figuratively, not literally), I realized I had overlooked a tiny yet important practicality: the needlelike spines at the end of each leaf, which can be terrifyingly painful to bump into. So, alas, the quest continued. Potted citrus? Too big. Miniature boxwoods? Not quite right. Two tabletop-size olive trees with leaves featuring similar dusty tones seemed to fit the bill. Granted, they, too, are meant for the outdoors, but I'll give it my all to nurture them. As we transition into spring, this issue celebrates the best of the season, as well as the promise of what lies ahead. Enjoy it from the garden, or perhaps on your digital device. Just leave the selfie stick at home.

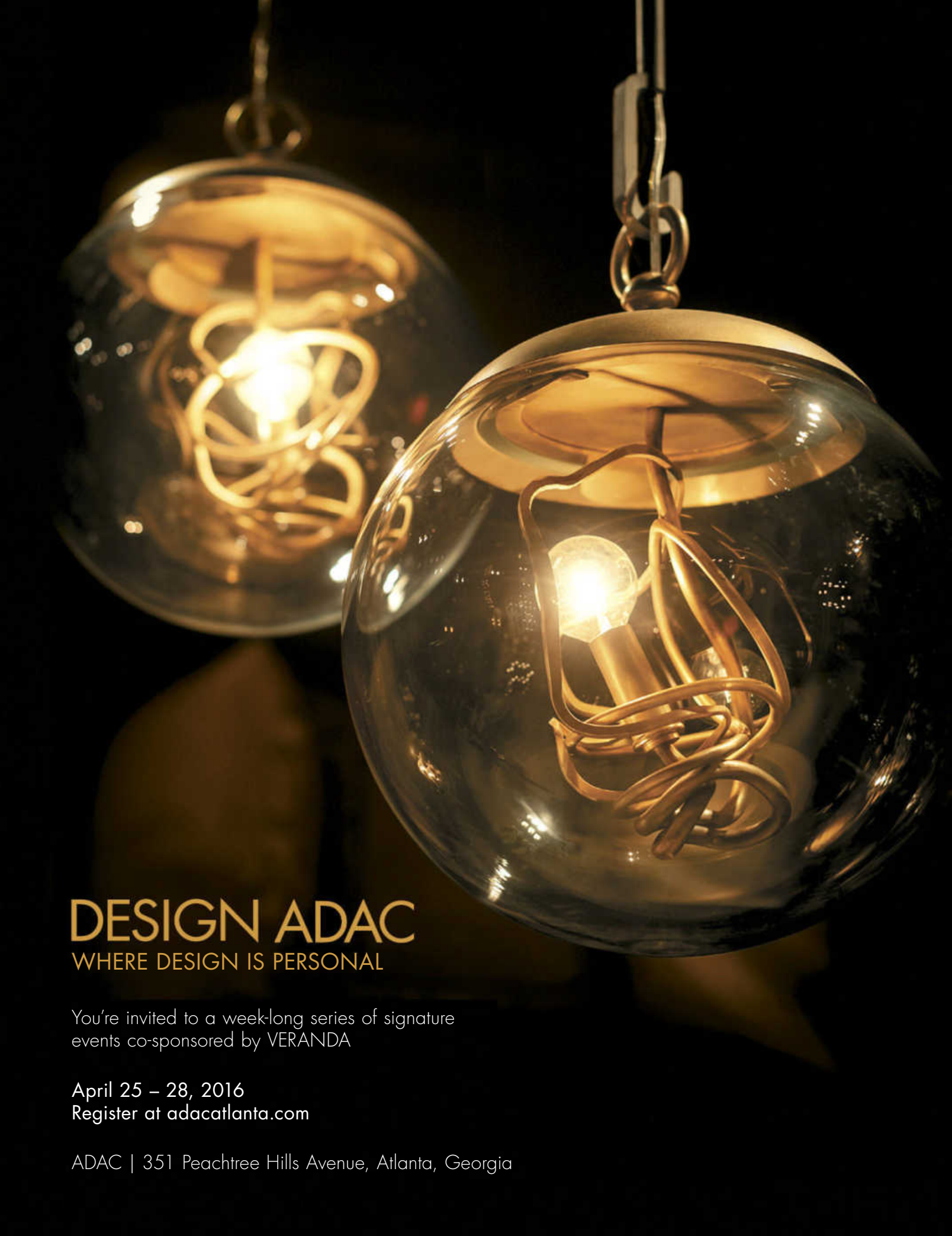
Clinton.

Clinton Smith, Editor in Chief
@MrClintSmith on Instagram

FROM TOP: Marble *Petal* bowl, from $99; globalviews.com. *Carlyle* border, to the trade; samuelandsons.com. *Her Majesty* wallpaper (under type), to the trade; elitis.fr. *Silk Wool* (in background), to the trade; foxlinton.com. Vessels, to the trade; formationsusa.com.

STYLIST: DAYLE WOOD; PORTRAIT: ERICA GEORGE DINES; BACKGROUND: ERIKA LAPRESTO/STUDIO D. FOR MORE DETAILS, SEE SOURCEBOOK


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PRODUCED BY **CATHERINE LEE DAVIS**, **DAYLE WOOD**, AND **LORA YOON HUH**
WRITTEN BY **MARIO LÓPEZ-CORDERO**



In Living Color

Yeabridge Green and Vardo are punchy new green and teal hues from Farrow & Ball that embody the joy of spring—charming on Tessella and Bumble Bee wallpapers. *From $230 a roll; farrow-ball.com.*



The White Stuff

Peacock Alley's latest bedding collections are loaded with the kind of quiet, tactile details—stonewashed seersucker, paisley lace cuffs—that will make waking up a dream. *Lizbeth and Ava, from $115; peacockalley.com.*



Riviera outdoor furniture, to the trade; michaeltaylordesigns.com.



California Classics

Suzanne Tucker—a protégée of design legend Michael Taylor, the pioneer who defined the pared-down sensuality of the "California look" from the 1950s through the '80s—is a San Francisco–based practitioner whose work bridges old-world classicism with the unbuttoned lifestyle of the left coast. Her new Riviera line of outdoor furniture for Michael Taylor Designs encapsulates that aesthetic. The sculptural chaises, chairs, and tables echo 18th-century lines in teak and resin wicker—a just-so balance of past and present that will fit right in on porches from Montecito to Palm Beach.

Below, from left, Diamond Swing Arm, Ambassador, Wilson, and Pendulum Light sconces.



BRIGHT IDEAS Oliver Street Designs, the new brainchild of Fleming James, is a lighting company with an elevated sense of craft. James's sconces, pendants, and lamps adopt luxe little details—leather-wrapped arms, pleated silk shades, lacquered brass—and a crisp and polished sensibility that feels delightfully soigné. *To the trade; oliverstreetdesigns.com.*



A watercolor illustrates the scale of Oliver Street Designs' Pendulum Light in situ.

WALLPAPER: ALISON GOOTEE/STUDIO D; OLIVER STREET DESIGNS: ALYSSA KIRSTEN



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SPOT ON
A new collection of outdoor fabrics by Porter Teleo for Perennials includes Elements, a colorful, abstract dot pattern with the verve of an animal print. *To the trade; perennialsfabrics.com.*





Lawn Party

We can't resist the romance of the Tea tent, a garden folly that recalls the splendor of Mughal India. Its striped interior walls and scalloped trim are all handmade in Rajasthan. Tea time never felt so fabulous. *$1,500; rajtentclub.com.*



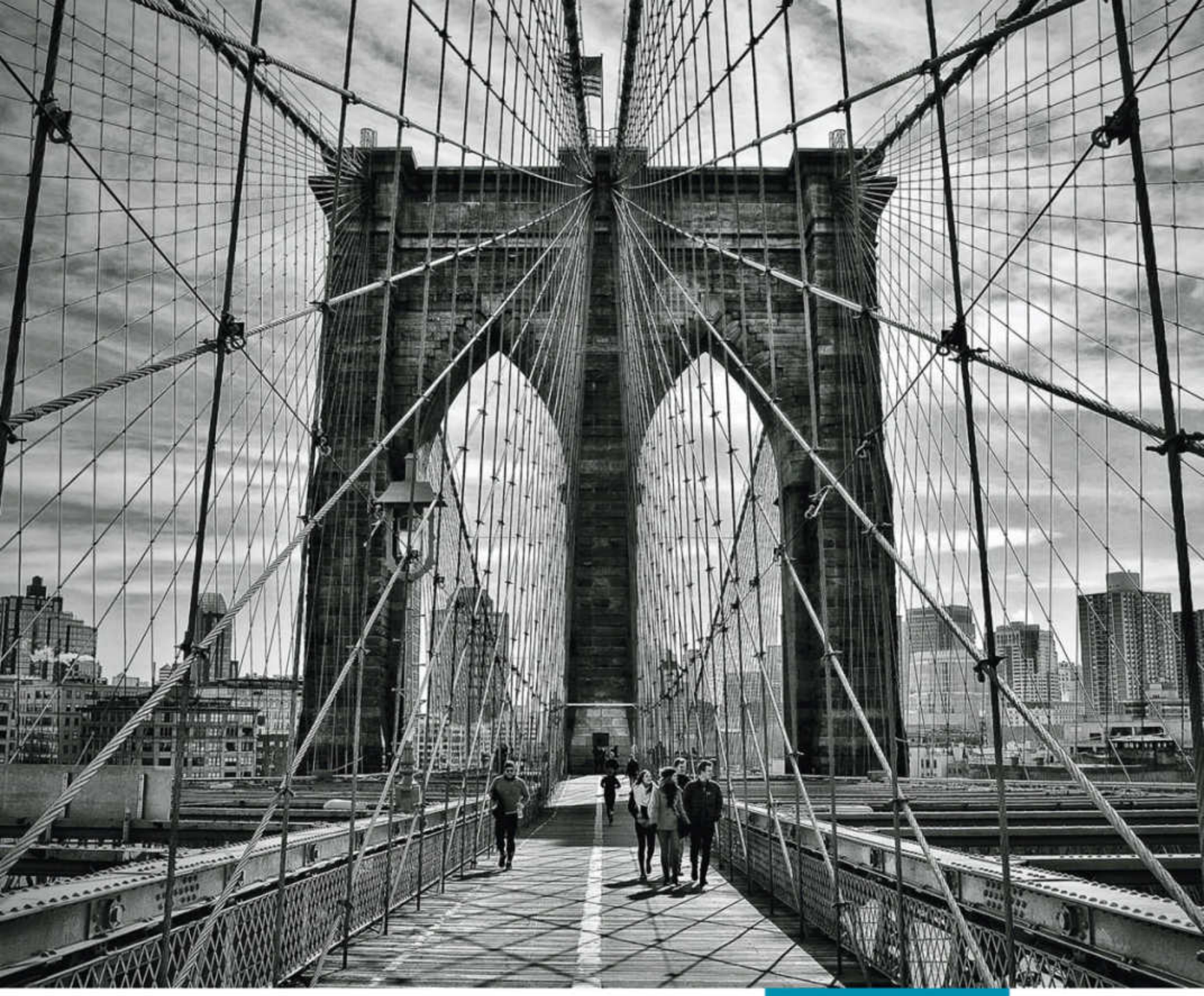
PAPER DREAMS Artist Mark Gagnon's paintings and sculptures have appeared at the White House and in the windows at Bergdorf Goodman. Now his papier-mâché urns are available through florist Emily Thompson, whose lush, overflowing arrangements are ideal matches for the hand-painted works of art. *$2,000; emilythompsonflowers.com.*



Essential Reads

FROM TOP: Richard Shapiro shares the old-is-new aesthetic of his homes in *Past Perfect* ($55, Rizzoli). *The Four Elements of Design* ($50, Rizzoli) breaks down the fundamentals of Vicente Wolf's ethereal essentialism. Brooke and Steve Giannetti deep-dive into the backstory of *Patina Farm* ($40, Gibbs Smith), their evocative California retreat. The blowsy flowers of Lewis Miller are front and center in *Styling Nature* ($45, Rizzoli). *Decorating With Carpets* ($60, Vendome Press), by Ashley Stark Kenner and Chad Stark, showcases the role the Stark family's rugs have played in rooms by a who's-who range of decorators.

FABRIC, URN, BOOKS (3): ALISON GOOTEE/STUDIO D; BOOKS (2): STUDIO D; MARK GAGNON ARRANGEMENT BY EMILY THOMPSON FLOWERS



TILE: Lux Sultan in Silver

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Fade to Black

Exuberant patterns are gaining new sophistication with black grounds that amp up the drama and give otherwise sweet florals, toiles, and chinoiserie prints an altogether electrifying edge.

CLOCKWISE FROM FAR LEFT: *Avondale Floral*; fschumacher.com. *Arlecchino*; zoffany.com. Braquenié's *Jardin d'Hiver*; www.pierrefrey.com. Manuel Canovas's *Parfum d'Ete*; cowtan.com. Aerin's *Meadowood*; leejofa.com. *Floral Lace*; scalamandre.com. *Wonderland*; pindler.com. All fabrics to the trade. Trellis, price upon request; accentsoffrance.com.

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FEET FIRST
Who knew prepping flower beds and transplanting seedlings could feel so stylish? CLOCKWISE FROM TOP: Colza Chelsea boots, $92; lechameau.com. Original Lace Up boot, $175; hunterboots.com. Bison boot, $169; aigleboots.com.

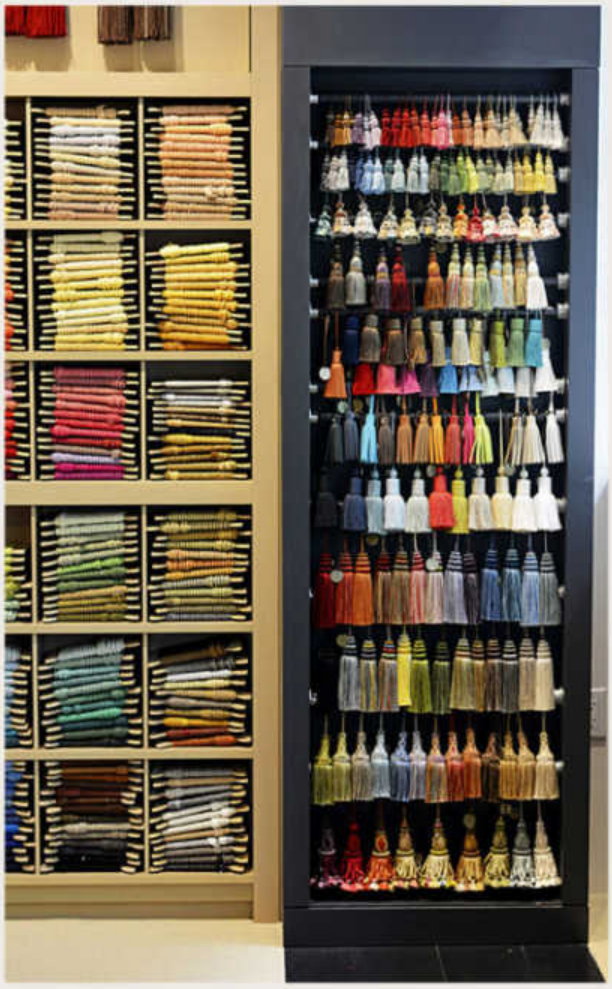


Neiman Marcus's bespoke program takes clients from uncut stone through sketches to finished piece.





ABOVE: A diamond awaits cutting. LEFT: The 8.53-carat Luna ring was worn by Rachel McAdams at this year's Golden Globe awards.



ALL THE TRIMMINGS Passementerie has a new home in Los Angeles. The Samuel & Sons flagship at the Pacific Design Center is an oasis of fine trims, tassels, and tapes. See for yourself: E-mail verandarsvp@hearst.com to join editor in chief Clinton Smith there on March 22 at 6:30 p.m. *8687 Melrose Ave., samuelandsons.com.*

Couture Carats

Having created pieces for Harry Winston and Tiffany & Co., "jeweler's jeweler" Maria Canale is known for her elegant way with diamonds. Now, in a collaboration with Neiman Marcus, Canale has debuted a bespoke line in which clients commission an item and participate in the design process, from selecting a rough stone to sketching, cutting, and setting a unique work of art. It gloriously redefines the notion of custom-made. *neimanmarcus.com.*



Designer Maria Canale examines a diamond in the rough.

BOOTS: ALISON GOOTEE/STUDIO D; LOOSE DIAMONDS RENDERING: NEIMAN MARCUS; CANALE PORTRAIT: FOREVERMARK

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DAHLIA "The fuchsia of the dinner plate–sized blooms in the cutting garden." —Barry Dixon

POND SHIMMER "The elusive green-blue on the surface of the water."

POND MIST "The warm, foggy gray that hangs above the water on a summer morning."

BELLE'S NOSE "The soft, tonal pink of my favorite goat's snout."



Savannah lounge chairs and sofa, from $4,199; janusetcie.com.

Personal Palette

For his Naturals collection of paint for C2, Barry Dixon pulled from colors on his Virginia farm—an evocative palette of 84 hues mixed by Mother Nature herself. *From $53 a gallon; c2paint.com.*

Master Strokes

In the latest installment of her company's Masters Aluminum Series, Janus et Cie owner Janice Feldman has once again collaborated with San Francisco–based designer Orlando Diaz-Azcuy to create a handsome collection of outdoor pieces that have all the delicacy and grace of furniture you would gladly deploy in the living room. Inflected with the genteel vibe of the Southern city for which it's named, the chairs and sofas in the new Savannah line feature sensually curving arms and legs and pretty oval seat-back motifs set into a cane-like layer of mesh, all in a user-friendly scale that transforms powder-coated aluminum into a rarefied thing of beauty, readily available in 20 shades.





CLOCKWISE FROM TOP LEFT: Parker nesting tables, Serena chair, Piper commode, and Riviera banquette.

EMINENT ELEGANCE

Jan Showers's new collection for Kravet bears the Dallas-based designer's trademark, with feminine pieces in pale shades inspired by vintage French finds. The Gallic influence comes through in subtle touches—glimmering gilt edges on a commode, curving lines on a banquette—that add up to a whole lot of chic. *To the trade; kravet.com.*



Jan Showers.

SHOWERS PORTRAIT: KELLY CHRISTINE PHOTO + FILMS


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Insta-Inspired

The advent of the visually driven social-media app Instagram has given antiques dealers a whole new sphere of influence beyond their brick-and-mortar shops. With a filter and a hashtag, they prove that good taste is only a snapshot away. Here's a dazzling roundup of some of our favorites.



@relicsaz A grand parade of rich and robust architectural splendor.



@mallett_antiques Super-serious objects on a totally unstuffy feed.



@circainteriors Moody, magical images matched to romantic type.



@carlmooreantiques Seductive objets in a curated mix you'll covet.



@thegablesantiques Country French antiques, Southern sensibility.



@guinevere_antiques A chic Continental flair with an English POV.



@leestantonla Masculine, industrial, architectural—all very well-edited.



@joycehornantiques Go gaga over gorgeous things with gilt and glamour.



@rauantiques Jewels, jewels, jewels and an intoxicating New Orleans swirl.



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Bright Things

Rosanna Lonsdale's whimsical lamps are made to order and embellished by decalcomania, an 18th-century technique of reverse painting on glass that the London-based designer learned from her grandmother. Motifs and patterns are customizable, but we're partial to exotic versions emblazoned with pink-plumed flamingos, striped zebras, or waving banana-palm leaves—it's like a fresh tropical breeze wafting across your end table.







CLOCKWISE FROM LEFT: Flamingo, Zebra, and Palm lamps, from $419 each; rosannalonsdale.com.





Loom Large

"Tissus Inspirés: Pierre Frey," at the Musée des Arts Décoratifs in Paris, is a survey of the storied fabric house's memorable textiles. They are paired with contemporary art and works from the museum's archives in a dialogue meant to evoke historical context and the frisson of creativity. *Through May 15, lesartsdecoratifs.fr.*



Temple St. Clair Carr.

HIGH ART Temple St. Clair's *Wings of Desire* line boasts one-of-a-kind pieces like Falconi, a trio of bejeweled bird-of-prey rings. Each collection comes in a handmade box with leather-bound sketches showcasing the artistry that recently won the designer a GEM Award, the Oscars of jewelry.



Falconi rings, price upon request; templestclair.com.



LAMPS: KATRINA LAWSON JOHNSON; ST. CLAIR CARR: ROBERT CLARK; RING: RENE CERVANTES; BOX: GEERT TEUWEN



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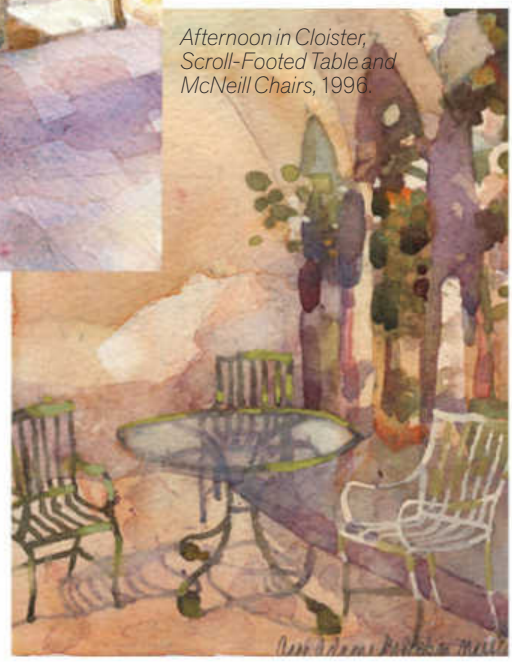
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Fine Lines

The sleek Cowling chair and Asbury dining table are the latest offerings in the McKinnon and Harris catalog—for years illustrated with watercolors by Anne Adams Robertson Massie, mother of owners William and Anne Massie. An artist in her own right, the recently deceased Robertson Massie created renderings that encapsulated the romance of her children's company; she will be celebrated in a retrospective next fall in Lynchburg, Virginia. *academycenter.org.*



DuVal Club Chairs and Wyatt Table in Loggia, Virginia House, 2010.



Afternoon in Cloister, Scroll-Footed Table and McNeill Chairs, 1996.





Early Morning, Mountain Veranda Overlooking the Rockfish Valley, 1998.



Asbury table, above left, and Cowling chair, to the trade; mckinnonharris.com.



MINI MAGIC

Teeny-tiny micro bags adopt iconic shapes in shrunken forms with bright colors and juicy details that pack punch.

FROM TOP: Mini Top Handle, $1,290; ferragamo.com. ML40, $1,295; escada.com. Hermail Tutti-Frutti, $8,250; hermes.com. Boy, $4,300; chanel.com. Fendi Flowerland Micro Peekaboo, $1,650; neimanmarcus.com. Albemarle Small Bucket, $1,095; smythson.com.



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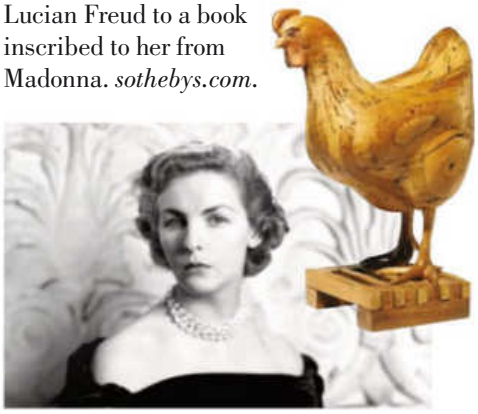
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The Duchess's Digs

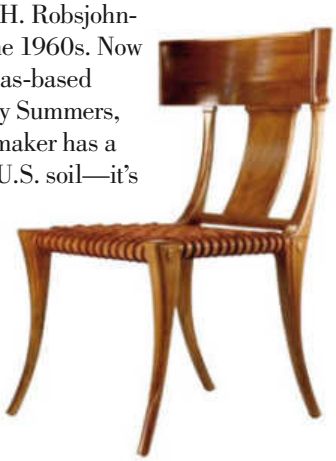
The collections of the late Duchess of Devonshire go on sale at Sotheby's in London on March 2 and will feature pieces from her final residence, the Old Vicarage near Chatsworth, the grand estate she helped to save. Items include everything from paintings by friend Lucian Freud to a book inscribed to her from Madonna. *sothebys.com.*



FROM TOP: An 18th-century bureau cabinet from the Old Vicarage. Hen sculpture by Nicholas Johnson. Deborah Cavendish, Duchess of Devonshire, 1949.

Grecian Perfection

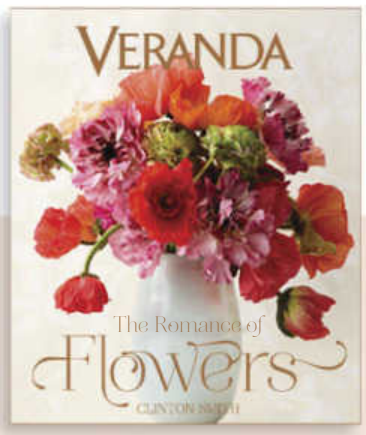
Furniture by Saridis of Athens is coveted for its timelessness, especially modern interpretations of ancient forms created by designer T.H. Robsjohn-Gibbings in the 1960s. Now repped by Texas-based designer Emily Summers, the furniture maker has a showroom on U.S. soil—it's accessible classicism for a new era.



Klismos chair, $6,245; emilysummers.com.

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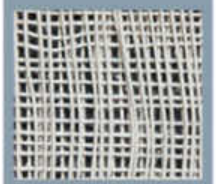
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JOSIE NATORI'S FAVORITE THINGS

1. **FAMILLE ROSE PORCELAIN** "A combination of East and West that I love." *1stdibs.com.*
2. **CHANEL J12 WATCH** "I have a small wrist, so I don't like bitsy watches." *chanel.com.*
3. **JOSIE NATORI CHEMISE** "Lingerie is just clothing you happen to sleep in." *natori.com.*
4. **MAYA ROMANOFF WALLCOVERING** "Gives a room a contemporary Eastern feel." *mayaromanoff.com.*
5. **ALAÏA MARGARITE BELT** "His designs are artisanal and modern and just about the only thing I wear." *net-a-porter.com.*
6. **BACCARAT HARMONIE TUMBLERS** "Simple, substantial, and shimmery." *baccarat.com.*
7. **MRS. JOHN L. STRONG NOTE CARDS** "A handwritten note is a special thing." *mrsstrong.com.*
8. **ORCHIDS** "They remind me of the tropics." *lolivier.com.*
9. **PUIFORCAT CHANTACO FLATWARE** "Luscious, sleek Art Deco lines." *neimanmarcus.com.*
10. **SHISEIDO DAY CREAM** "A quality standby." *shiseido.com.*
11. **GIANVITO ROSSI VAMP ANKLE BOOT** "Sculptural and sexy." *net-a-porter.com.*
12. **PAUL HORIUCHI MONOGRAPH** "An amazing Japanese-American artist I collect." *barnesandnoble.com.*
13. **CLÉ DE PEAU CONCEALER** "I will try anything that works." *cledepeaubeaute.com.*
14. **STEINWAY & SONS PIANO** "I trained as a pianist—I can't imagine a home without one." *steinway.com.*

By the time Josie Natori showed up for her appointment at Bloomingdale's in 1977 carrying the cotton peasant blouse she would build her lingerie brand on, she had already tried her hand at selling baskets and reproduction Chippendale furniture from her native Philippines. "I got into fashion by accident," she says.

The buyer she was meeting worked in lingerie and was intrigued by the shirt's simple lines and handmade embroidery. She asked Natori to modify it into a nightshirt, and the resulting sleepwear—neither Frederick's of Hollywood nor buttoned-up *grand-mère*—filled an empty niche in the market. "It was the right time and the right place. We came to the category with a fresh approach. Orders came in instantly."

Thirty-nine years later, the company has expanded to include everything from ready-to-wear to perfume to housewares, all steeped in the Natori aesthetic. Craftsmanship is still a touchstone, with an emphasis on modern, classic shapes and lines that skew sensual but never sexy—think cerulean jersey toppers that move easily from day to night and sleek silk chemises with just-so scallops of lace. "Women have to do 10 things all at the same time. These are clothes that will work for them: versatile, comfortable, practical. I believe in timeless clothes that don't self-destruct." □

3, 4, 7, 9, 12: ALISON GOOTEE/STUDIO D


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1. Emeralds and diamonds encrust ***Fred Leighton***'s whimsical *Salamander* brooch. Price upon request; fredleighton.com. ***2.*** Citrines and amethysts on the *Parentesi Cocktail* necklace show off ***Bulgari***'s beguiling color sensibility, a house signature. $43,600; bulgari.com. ***3.*** A ring by ***Wendy Yue*** features a pair of sparkling butterflies that seem to alight on your fingers. $11,220, hirshleifers.com. ***4.*** Diamond blossoms sprout from ***Maria Canale***'s *Double Aster* ring. $9,600; neimanmarcus.com. ***5.*** *Oiseaux de Paradis* by ***Van Cleef & Arpels*** is a between-the-fingers perch for sapphire-and-diamond lovebirds. $70,500; vancleefarpels.com. ***6.*** ***Chanel***'s diamond *Plumes* curl gorgeously along the earlobe. $7,300; chanel.com.

PRODUCED BY **CATHERINE LEE DAVIS** | PHOTOGRAPHY BY **DAVID PRINCE** | WRITTEN BY **ARI NOTIS**

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objects of desire



1. Giardini Segreti, a diamond flower from ***Pasquale Bruni***, interlocks with other rings in the same collection, so blooms appear to spill across the hand. $19,060; zadok.com. ***2. Elizabeth Locke***'s *Volterra* is a classic link necklace in hammered gold. $16,700; neiman marcus.com. ***3.*** A stunning opal on ***Alexandra Mor***'s *Oval-Cabochon* double-finger ring shimmers in robin's-egg blue. Price upon request; alexandramor.com. ***4.*** The *Diva* ring from ***Marie-Hélène de Taillac*** sets off a simple, showstopping aquamarine. $24,900; mariehelene detaillac.com. ***5.*** Pink sapphires enclose Venetian glass intaglios on ***Elizabeth Locke***'s *Cherub with Two Butterflies* earrings. $3,850; neimanmarcus.com. ***6.*** Rubellite fireworks erupt on ***Parulina***'s glimmering *Fantasy* ring. $18,550; parulina.com. ***7.*** The *Pavé Halo* necklace by ***Temple St. Clair*** is a head turner with rare natural amethysts. $125,000; templestclair.com. ***8. Judith Ripka***'s *Portofino* teardrops are set with green quartz and sapphires in an ombré effect. $5,300; judithripka.com.

SET DESIGN: CARIN SCHEVE AT MAREK & ASSOCIATES


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"It's a family affair and our kitchen is always the center of our dinner parties and a large part of the entertainment factor."

PERFECT SOLUTION Our kitchen island holds our rangetop, which allows multiple people to assist in cooking. The ability for one person to simmer sauces while another is searing meat, all in one place, makes the Miele Rangetop the perfect solution for dinner parties. Simmering my favorite peppercorn sauce is a no-brainer with the TrueSimmer technology that Miele offers.

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GARDEN PLANTERS

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A constellation of topiaries in uniform garden planters gives form and structure to gravel paths at Versailles.

GETTY IMAGES/AWL IMAGES RM



1. RESTORATION HARDWARE Salvaged wood that's perfect for topiaries. *Brugge,* from $595; rh.com.

2. AUTHENTIC PROVENCE A frame for romantic climbing vines. *Obelisk,* $1,080; authenticprovence.com.

3. SEIBERT & RICE Elegant and elemental terra-cotta. *Grey Bowl on Stand,* $2,400; seibert-rice.com.

4. DENNIS & LEEN Voluptuous terra-cotta with the look of bronze. *Portuguese,* to the trade; dennisandleen.com.

5. POGGI UGO A classic shape to crown a balustrade. *La Meravigliosa,* from $567; poggiugo.it.

6. PENNOYER NEWMAN Subtle and graphic simplicity. *Dutch,* $1,300; pennoyer newman.com.

7. FORMATIONS Primitivist perfection. *Etruscan,* to the trade; formationsusa.com.

8. AJF DESIGN A tree box to suit the Sun King. *Château de Versailles,* to the trade; ajfdesign.com.

9. HADDONSTONE Artfully anchor an outdoor table. *Romanesque,* $716; haddonstone.com.

10. McKINNON AND HARRIS All-weather and all-American. *Ardlussa,* to the trade; mckinnonharris.com.

11. LONGSHADOW Sinuous exoticism. *Bamboo Leaf,* to the trade; longshadow.com.

Against a field of green leaves or a confetti of vivid blooms, a garden planter brings an appealing sense of focus: drawing the eye, grounding a vignette, crowning a crunchy gravel path with symmetry. A statuesque pot also works wonders indoors—in materials from terra-cotta to iron, it can transform even an ordinary ficus into something sublime.

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IN GOOD TASTE

Designer Matthew Quinn's kitchens are bright, chic spaces in which function happily unites with form.

Matthew Quinn's parents had one request of their child: that he become a doctor. "I got my B.A. in chemistry, but on the third day of med-school orientation, I had a nervous breakdown," he says. He took his parents' credit cards and flew to Paris. "It was easier to tell them I'd dropped out from a different country!" They cut off the cards, but Quinn stayed on for a month, scraping by in hostels and sussing out his next step, all while soaking in the charms of the City of Light. "If you spend enough time in Paris, you either want to be an architect or an artist," he says.

He switched gears, went back to school, and, while earning an interior-design degree, became a draftsman at Design Galleria in Atlanta, long a kitchen-and-bath source for cognoscenti. With his background in science, the mechanics of plotting out kitchens appealed to him. "It's also



ABOVE: Quinn likes to combine a range of metal finishes in a single space, like stainless steel with unlacquered and brushed brass in this Nashville kitchen. Open shelves allow sunshine to flow through the room; library sconces keep it from feeling too much like a kitchen. RIGHT: The hand-made glazed ceramic tiles on the walls have uneven, thumb-printed edges that catch the light. A mixed-metal La Cornue hood balances the company's statement-making orange Château range. Backsplash tiles, Bottega Stone.



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CLOCKWISE FROM ABOVE: The homeowner originally wanted a black range but went with a custom orange for pop. The La Cornue Flamberge Rôtisserie is as mesmerizing as a fireplace. A porthole lets light into the pantry. Floor-to-ceiling cabinets offer ample storage. Hardware, Matthew Quinn Collection.

the closest thing to architecture. It's all about sight lines, organization, and aisle widths," he says.

Quinn now owns Design Galleria, and his kitchens grace houses from Atlanta to New York. In 2014, he was invited to participate in the Kips Bay Decorator Show House, an annual Manhattan charity event that reads as a who's who of design notables. The kitchen he created there—with crazed blue tiles, a limestone and brass hood, and futuristic brass-orb pendants—typifies a colorful aesthetic that runs the gamut from traditional to modern.

His new book, *Quintessential Kitchens* (Parrish Press), is a fitting showcase. It includes the Nashville kitchen on these pages, designed for a La Cornue executive. The surprising hues are the draw; Quinn managed to turn mixed metals and an orange range into something that feels classic. "How long has Hermès had orange as their signature color? It's timeless," he says. Still, Quinn argues that he's about function over form. "An organized kitchen saves time, so we know exactly where everything a client needs is going to live, from their Cuisinarts to their hot sauces." □

WRITTEN BY **KATHRYN O'SHEA-EVANS**
PHOTOGRAPHY BY **MALI AZIMA**
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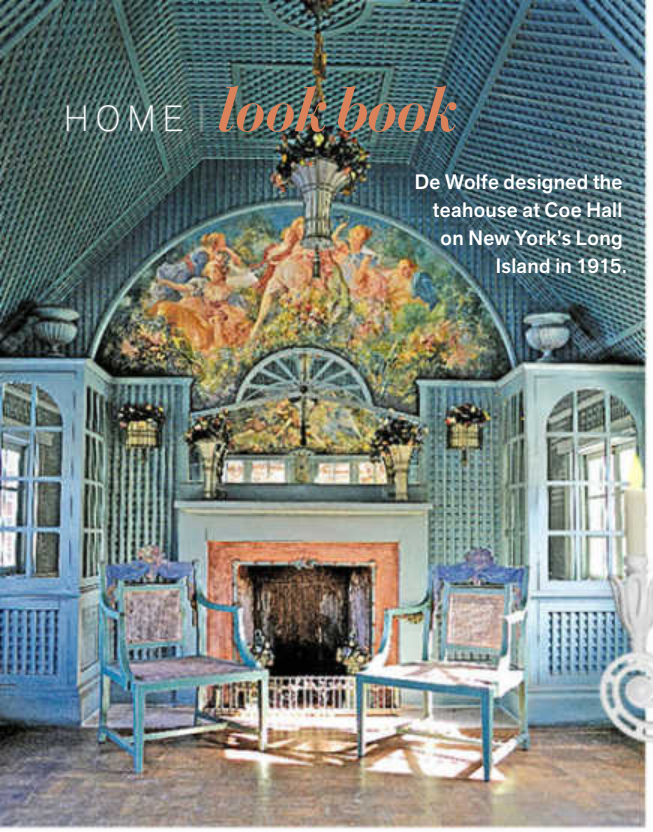
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De Wolfe designed the teahouse at Coe Hall on New York's Long Island in 1915.

IN FULL BLOOM

Channel garden-inspired rooms by iconic decorating women that elegantly marry past and present.





Elsie de Wolfe

De Wolfe (1865–1950) lived at the Villa Trianon at Versailles and swept away the brooding Victorian interiors of her day in favor of sunny, seductive rooms that were all lightness and air—think garden furniture and trelliswork indoors and pretty pastel schemes.

1. *Rejuvenate* paint, from $39 a gallon; sherwin-williams.com. **2.** Carleton Varney *Hampshire* umbrella, from $2,795; frontgate.com. **3.** *Treillage* sconce, to the trade; accents offrance.com. **4.** *Tulip* basket, $132; aidangrayhome.com. **5.** *DuVal-Alexander* sofa, to the trade; mckinnonharris.com.









Sister Parish

Classic Americana was Parish's (1910–1994) stock-in-trade. Her spaces combined an unpretentious, high-WASP sensibility with cheery details like chintz, needlepoint upholstery, and rag rugs.

1. *Outdoor* tassel fringe, to the trade; decorde paris.com. **2.** *KM x Tokyobike* bicycle, $1,040; kaufmannmercantile.com. **3.** *South Hampton* table, from $2,717; laneventure.com. **4.** *Sevilla* plant stand, $98; campodefiori.com. **5.** *Dovecote* birdhouse, $395; thebirdhouse chick.com.





The living room of Parish's all-American vacation house, circa 1975, in Dark Harbor, Maine.

TEAHOUSE: PLANTING FIELDS FOUNDATION; PARISH INTERIOR: HORST P. HORST/COURTESY OF CONDÉ NAST; PAINT: LARA ROBBY/STUDIO D; FRINGE: ALISON GOOTEE/STUDIO D


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Cumming's Manhattan drawing room circa 1930 is a confection of mirrors, velvets, and chinoiserie.

Rose Cumming

From the Upper East Side shop she opened in 1921, Cumming dispensed advice to stylesetters like Jacqueline Kennedy and Babe Paley, who absorbed her yen for chinoiserie, light-catching satins, and wallpapers worthy of an enchanted forest.

1. *Concrete Faux-Tufted* ottoman, $1,275; mecox.com. **2.** *Hiver* candelabra, $950; casamidy.com. **3.** *Chinoiserie* tile, price upon request; cletile.com. **4.** *Plushy* fabrics, to the trade; perennialsfabrics.com. **5.** Coade whippets, $11,050; jamb.co.uk. **6.** *Round* table, from $950; horchow.com.


Foliage is a focal point in the loggia of a San Francisco house Elkins completed in 1946.

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Frances Elkins The prolific Elkins (1888–1953) collaborated often with her architect brother, David Adler. She was a classicist with a decidedly modernist streak, favoring strong, sensual lines and clean, clear palettes in well-edited interiors that relied on standout touches—a Giacometti sculpture, graphic philodendron leaves—for oomph.

1. *Bolivian* hammock, $535; lavivahome.com. **2.** Marcali Designs *Noosa* lounge chair, to the trade; deringhall.com. **3.** *Flutter* umbrella, $2,391; janusetcie.com. **4.** *Rapuro* fabric, to the trade; christopherfarrcloth.com. **5.** *Franchesca* wireless lamp, to the trade; thomaslavin.com.

PRODUCED BY **CARISHA SWANSON**

ELKINS INTERIOR: FRED LYON; CUMMING INTERIOR: DESSIN FOURNIR COLLECTIONS; FABRICS, TILE: ALISON GOOTEE/STUDIO D

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style legend

PAST PERFECT

The work of Lancelot "Capability" Brown gains the spotlight on the tercentenary of his birth, with a focus on the lush landscapes that changed the face of English gardening and defined the "wild" look of Britain's stateliest homes.

Pastoral splendor at Chatsworth House in Derbyshire, England.

VISITENGLAND/RICH J JONES











CLOCKWISE FROM LEFT: Lancelot "Capability" Brown in a c. 1773 portrait and a newly issued garden bust from Haddonstone; his tercentenary is being celebrated in a series of tours and lectures (capabilitybrown.org). Brown designed the park at Chatsworth House in 1760. A view of Croome Court, his first large-scale commission. Croome's Gothic-style church overlooks the park. At Blenheim Palace, Brown created winding lakes.



The approach to Petworth House, an ancestral home of the aristocratic Percy family in West Sussex, England, criss-crosses through old stands of chestnut and oak, curving around rolling hills and silvery lakes, only intermittently yielding views of the 17th-century mansion it's meant to set off. The journey—for centuries traversed by horse and carriage—creates the illusion of a vast park, giving the impression that the surrounding English countryside is part of the estate.

But the landscape is man-made, the sleight of hand a signature of 18th-century designer Lancelot "Capability" Brown, whose work is found at many of England's stately homes—from Blenheim Palace to Chatsworth House—and whose name has become synonymous with the "natural" look of English landscape gardening.

Born 300 years ago this August in the north of England, Brown

FROM TOP: VISITENGLAND/BLENHEIM PALACE; CHURCH: © NATIONAL TRUST IMAGES/JAMES DOBSON; CROOME COURT: © NATIONAL TRUST IMAGES/DAVID NOTON; CHATSWORTH HOUSE: VISITENGLAND/RICH J JONES


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Brown carved valleys and lakes into the undulating park at Petworth House.

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was the son of a yeoman farmer and trained as a gardener from a young age. By 1741, he'd moved south, to Stowe, the seat of the Temple-Grenville family and the site of a garden that was already famed. The first Viscount Cobham had been retreating from the formal lines of the late 17th century—geometric parterres, manicured beds—and adopting a more naturalistic approach, meant to mimic the existing landscape.

Brown stayed for a decade, ascending to the post of head gardener, and he used many techniques for which he would become known: sculpting hills and lakes, carving out valleys, moving mountains to rearrange views. What he created was an idealized version of the English countryside—lush, pastoral, and wild—and he built a reputation that would earn him commissions all over the country.

He struck out on his own in 1751 and hit the ground running. "He had six prime ministers as clients and half the House of Lords," says Sarah Rutherford, a historic-garden consultant and the author of the forthcoming *Capability Brown and His Landscape Gardens* (National Trust). "The wealthiest men of the age were desperate for his services."

He created lakes for the Duke of Marlborough and the Earl of Exeter, redirected a river for the Duke of Devonshire, and redefined the look of countless estates. "He's associated with more than 250 sites, covering 200 square miles in England and Wales," says Rutherford. His influence is even greater, inspiring gardens from India to Australia to America. "His formula was taken up by Jefferson and Olmsted," says Rutherford. "You can see his stamp on Monticello and Central Park." □

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MAGIC MAKERS



FROM LEFT: Vacherot & Lecoufle orchids; Shed's Cindy Daniel in her California garden; a tablescape by the Wunderkammer; an Arne Maynard garden.

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WRITTEN BY **MARIO LÓPEZ-CORDERO** AND **HILLARY BROWN**



GARDEN GENIUS

ARNE MAYNARD

London-based Arne Maynard grew up in rural Dorset, England, with his fingers in the dirt: tilling soil, clearing mulch, pruning roses. "I spent my childhood earning pocket money by helping out neighbors," he says. "To this day, I consider myself a gardener, not a garden designer."

All humility aside, Maynard has gained a following for his leafy creations, which transform a few ingredients—yew, crab apples, oxeye daisies—into romantic plots that belie their simplicity. "In the house, you wouldn't have a different carpet and paint color in every single room. I like to repeat the same ingredients outside in different ways: a hedge rose growing wild here, then trained along the wall there." The thread gives the land a serene cohesion.

Stylistically, there's no single Maynard stamp. He has cultivated wild beachside retreats frilled with dune grass and scrub, geometric knot gardens on Elizabethan estates, intimate manor-house bowers enclosed by billowing yew. "It's a layered approach that comes from reading the language of the place." *arnemaynard.com*







FROM TOP: A knot garden at Haddon Hall in England reflects the shape of Elizabethan windows in rosemary and germander. Native grasses and perennials at a beachside New York property. Arne Maynard. The courtyard garden of a manor in Oxfordshire, England, is enclosed by pleached crab apples and an undulating yew hedge; lavender and oxeye daisies bloom in between.

PREVIOUS PAGE, FROM LEFT: G. LIAIGRE/VACHEROT & LECOUFLE; PEDEN + MUNK; REINIER RVDA FOR THEGREENGALLERY.COM; WILLIAM COLLINSON. THIS PAGE: COURTESY OF BRITT WILLOUGHBY DYER (PORTRAIT); WILLIAM COLLINSON (GARDENS)


Pillows: Parterre, Ellipse, Zipper, Catalina, Misha. Large Pavilion X Sofa from McKinnon and Harris in Oxford Cloth.
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FROM TOP: The deck at Shed in Sonoma County, California, where tables overlook a creek and the menu features local ingredients. The multistory space includes a venue for seminars and performances. Husband-and-wife owners Cindy Daniel and Doug Lipton harvesting produce on their Healdsburg farm. The Pantry is fully stocked with kitchen essentials, fresh produce, and locally grown flowers.

COURTESY OF ERIC WOLFINGER (DECK, EXTERIOR); PEDEN + MUNK (PORTRAITS, PANTRY)

INNOVATIVE RETAILERS

SHED

A shared passion for farming blossomed between Cindy Daniel and Doug Lipton as young coeds more than 30 years ago, and it grew into Shed, a bright and bustling café and market in Healdsburg, California. Deeply inspired by the back-to-earth movement, the couple sought to create a business that wasn't merely an eatery or a grocery, but rather a place that highlighted the region's impressive agricultural bounty through an all-encompassing lens.

What sets Shed apart is an approach that offers customers not just essential tools—from hand-forged herb shears and ash-wood trowels to Colombian clay cookware and glass canning jars—but also the necessary education to truly savor sustainable, farm-fresh ingredients. A heavy-hitting slate of hands-on programming is offered in its upstairs Grange venue.

Functioning as a town hall of sorts, the light-flooded space is used for seminars on subjects as varied as composting, beekeeping, and wine making and hosts literature readings and even performances by dance companies and musicians. That formula creates a vibrant culture in which local Sonoma County farmers with dirt-stained hands sit alongside buttoned-up day-trippers from San Francisco. "What we're doing here is completely rooted in community," says Daniel. *healdsburgshed.com*


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Marking its 130th anniversary this year, the firm is the globe's oldest commercial grower and is now run by Philippe Lecoufle, the great-grandson of its founder. Originally a source for cut flowers, the Lecoufles mastered the art of hybridization, mixing and mating strains of orchids like artists with a paint palette, creating unique specimens—like *Paphiopedilum* André Le Nôtre, a burgundy-speckled lady slipper recently released—with genealogies that resemble the family trees of royal houses.

The process takes years, requiring big investments of passion and purpose—which Lecoufle has in spades. "We think, live, and love orchids," he says. *lorchidee.fr*

CLOCKWISE FROM LEFT: A sweep of *Cattleyas* in the greenhouse. *Paphiopedilum* Clair de Lune 'Edgar Van Belle,' a lady slipper. *Odontoglossum* Framboise de Valec 'Pierrot.' *Cymbidium* studs are used for future hybrids. Philippe Lecoufle.

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"Our credo is to make people look more closely at the beauty of nature," says Amsterdam-based Florian Seyd. Along with partner Ueli Signer, Seyd owns the Wunderkammer, a floral firm sought after for wildly imaginative installations, like an enchanted forest staged at the Rijksmuseum with cherry trees and moss-and-bloom-covered tables.

The duo also runs the biannual Shop for a Week, which has a spellbinding reputation. Seyd and Signer are responsible for such feats as erecting clouds of roses along the Prinsengracht canal or outfitting a rain forest in a storefront, complete with lush palms, exotic blooms, and iridescent butterflies.

Built around a distinct theme, each iteration of the shop is wonderfully bizarre and unique—a trove overflowing with vases of orchids and lilies, majestic taxidermied peacocks, lustrous copperware, mounted nautilus shells, kaleidoscopic Chinese porcelain. "We thought we'd do it once and find out if it worked or not," Seyd says of the pop-up store; they just closed their 15th. "We think about what moves us or what we feel is in the air." *thewunderkammer.eu*







CLOCKWISE FROM TOP: A large installation made of roses, Hedera, and twigs is perched above the Prinsengracht canal in Amsterdam for "Fishes," the Wunderkammer's spring 2009 pop-up store. A lush display from "Exoticism," which was inspired by Seyd and Signer's trips to Asia. Owners Florian Seyd, left, and Ueli Signer. Vivid-hued vanda orchids and roses float in a Mobach ceramic bowl, part of the "Fishes" selection of merchandise.

COURTESY OF JAMES STOKES (PORTRAIT); JEANNINE GOVAERS (3)






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THRILL OF THE CHASE

New York–based designer Matthew Patrick Smyth keeps pieds-à-terre in France and Florida, where the inveterate shopper hunts out idiosyncratic finds for clients—and himself—with a discerning eye.

Paris



Galerie Dutko

RESTAURANT The crowd at ***Terroir Parisien*** is mostly working people from the neighborhood, who dine on updated bistro fare with an emphasis on local ingredients. It's chic, simple, and completely unpretentious. *20 rue Saint-Victor, yannick-alleno.com.*


Chez Moi, Paris

SHOPS If I can make it to an opening at ***Galerie Dutko,*** it's the highlight of my trip. The interiors are striking, with exquisite furniture from the 1920s, '30s, and '40s, and work by artists like Robert Courtright and Bruno Romeda. *11 rue Bonaparte, dutko.com.*


Terroir Parisien

• I never know what I'm going to find at ***Chez Moi, Paris.*** I'll go in for a client and come out with something for myself! The selection, from furniture to tabletop to objets d'art, has a strong, focused point of view and a sense of humor. *25 rue Hérold, chezmoiparis.com.*


Série Rare

• The ***Série Rare*** showroom has the most beautiful hardware you've ever seen. It's close to my apartment, and I often stop by just to admire the stock—it's like jewelry for doors. *6 rue de l'Odéon, serierare.com.*


Emery et Cie

• The elemental ceramics at ***Emery et Cie*** have a reassuring heft and weight. They're serious pieces you can use every day. *18 passage de la Main d'Or, emeryetcie.com.*


Le Bon Marché

• I always stroll ***Le Bon Marché,*** the department store. Everything there, from menswear to bedding to food, is perfectly curated. *24 rue de Sèvres, lebon marche.com.*

Palm Beach

RESTAURANT ***Pistache*** is a little dose of France in Florida, a traditional bistro with a casual atmosphere. I like to arrive on the late side for dinner. *101 N. Clematis St., West Palm Beach, pistachewpb.com.*


Mecox

SHOPS This branch of ***Mecox*** has captured the Palm Beach lifestyle: prints by Slim Aarons, vintage rattan, blue-and-white china. I often shop here for New York clients and have the items shipped north! *3900 S. Dixie Highway, West Palm Beach, mecox.com.*


Barzina

• The owner of ***Barzina,*** Gretchen Bentley, closes the store each year from May through October to go on a buying trip around the world. It's an eclectic shop, with Asian and European antiques, ceramics, and art you won't see anywhere else. *66 Via Mizner, barzina.com.*


JF Gallery

• ***JF Gallery*** carries work by a few artists I like, such as Cecil Touchon (right), whose paintings are graphic and bold, yet easy to live with. *3901 S. Dixie Highway, West Palm Beach, jfgallery.com.*


Authentic Provence

• The garden furniture at ***Authentic Provence*** is elegant and so well made. It's a reliable standby for classics, indoors or out. *3735 S. Dixie Highway, West Palm Beach, authenticprovence.com.*


Circa Who

• ***Circa Who*** has not-too-serious, vintage Palm Beachy pieces: lots of wicker, bamboo, and pastel finishes. *531 Northwood Rd., West Palm Beach, circawho.com.*

REPORTED BY **MARIO LÓPEZ-CORDERO**

LE BON MARCHÉ: ©SUEDDEUTSCHE ZEITUNG PHOTO/ALAMY; PAINTING: COURTESY JF GALLERY

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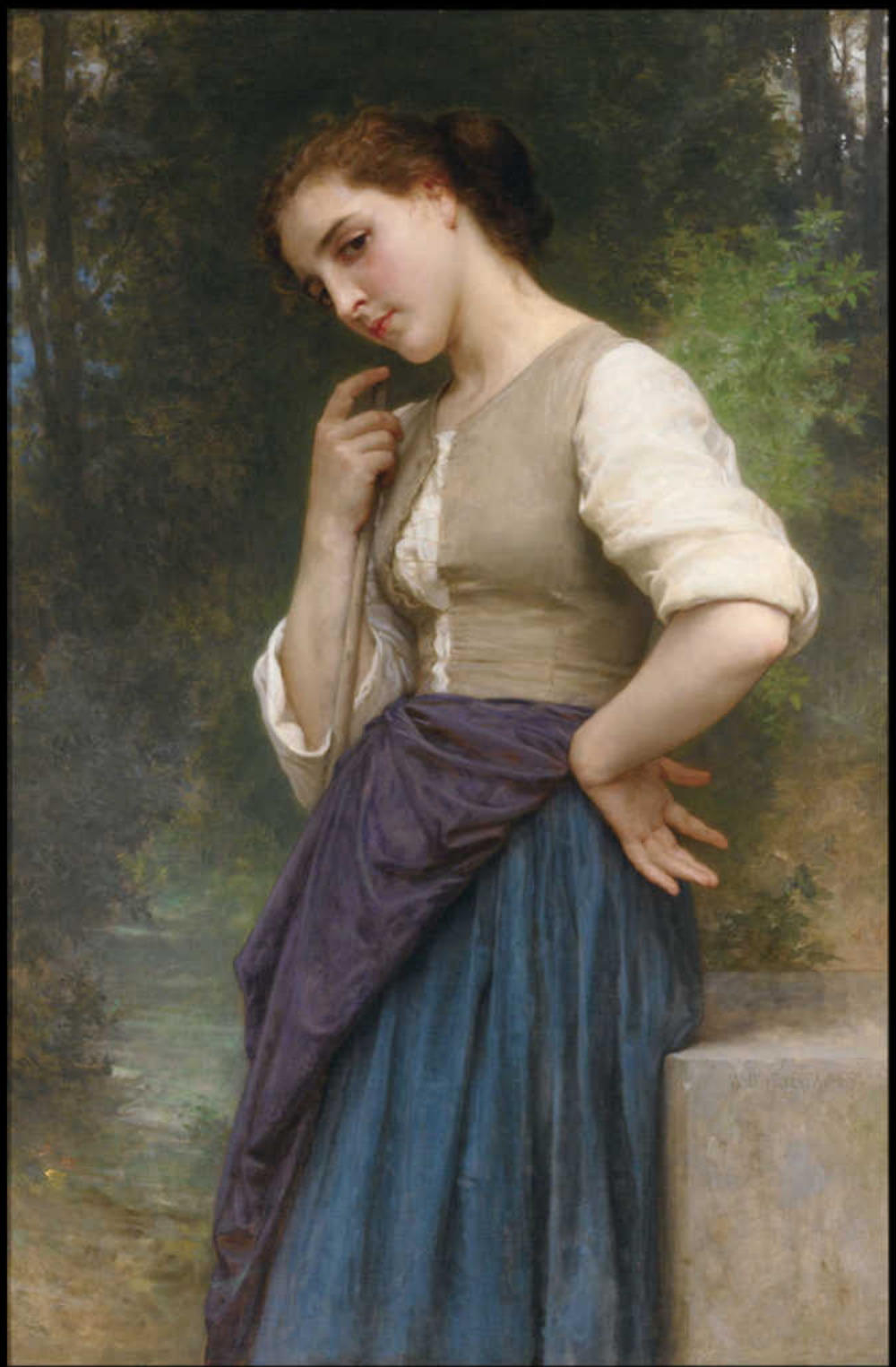
In Grace and Beauty
BOLDINI & BOUGUEREAU



Portrait of Rita de Acosta Lydig by Giovanni Boldini

This rare full-length portrait is counted among Boldini's greatest masterpieces. The consummate artist captures the socialite popularly regarded as the most picturesque woman in America, Rita de Acosta Lydig, a woman renowned for her fiery personality, sensational style and unmatched beauty. Known as the Rothschild Boldini, this monumental oil on canvas is formerly of the collection of renowned art collector Baron Maurice de Rothschild. Signed and dated "Boldini 1911." Canvas: 71"h x 43½"w; Frame: 84"h x 57"w. #30-4363

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The Shepherdess by William Bouguereau

With an unsurpassed degree of finish and luminous color, this original oil on canvas of a young shepherdess beautifully demonstrates William Bouguereau's genius for capturing the impeccable beauty of everyday life. No other artist embodies the ideals of French Academic painting as perfectly as Bouguereau, whose tender portraits are among the finest ever composed, with his idealized depictions of young peasant girls regarded as the most desirable of his oeuvre. Signed and dated "W-Bouguereau-1895." Canvas: 42½"h x 29¾"w; Frame: 54¼"h x 43¼"w.
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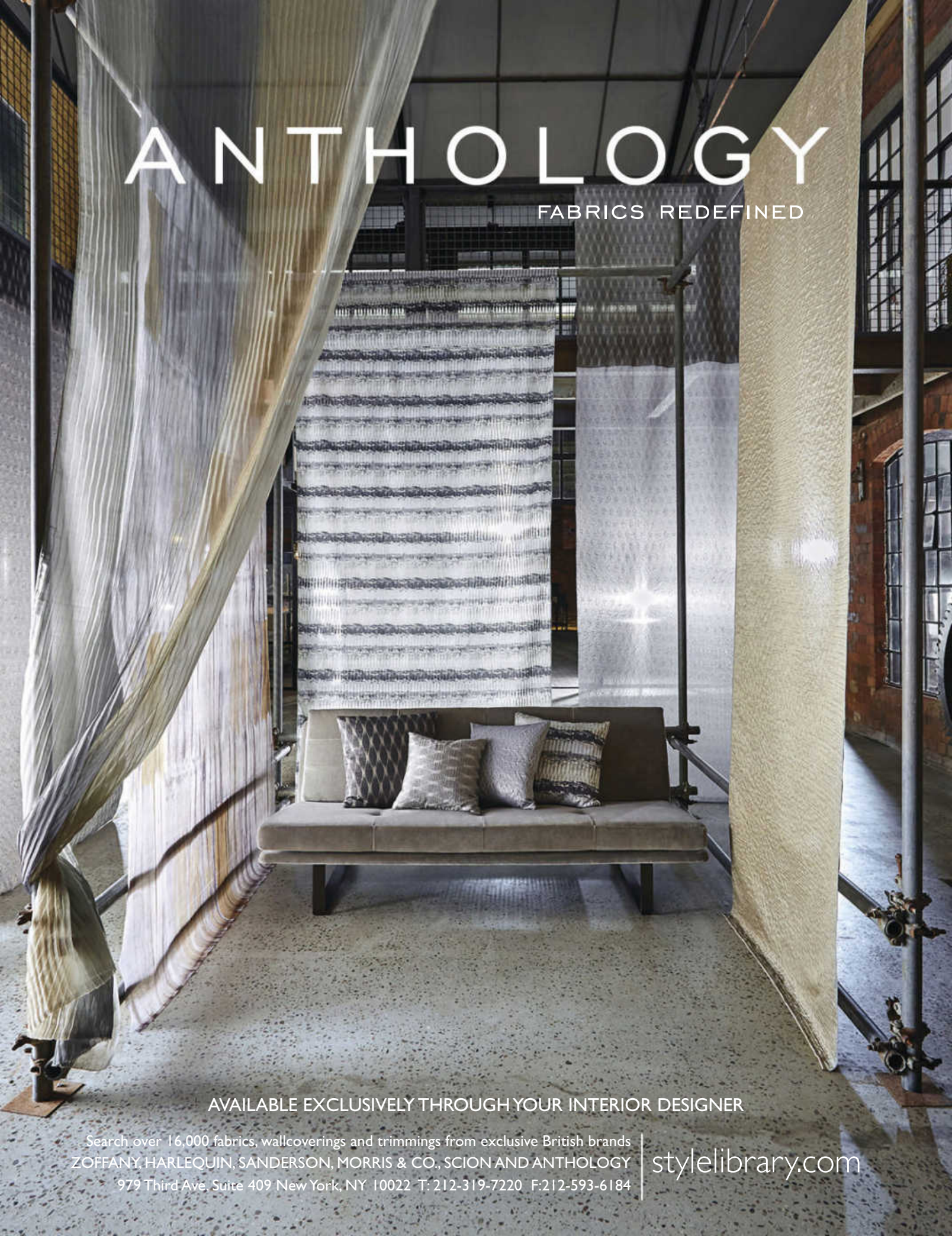
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MAX KIM-BEE



Peaceful Kingdom

For a Louisiana couple looking for a second home on the West Coast, an estate with a gracious spirit offers a sense of serenity and splendor nestled amid the rolling hills of Santa Barbara.

INTERIOR DESIGN BY **ANN HOLDEN** | ARCHITECTURE BY **WARNER GROUP ARCHITECTS**
PHOTOGRAPHY BY **MAX KIM-BEE** | PRODUCED BY **CAROLYN ENGLEFIELD** | WRITTEN BY **FRANCES SCHULTZ**



The grand California estate is renowned for its fountains and gardens. OPPOSITE: With the Santa Ynez Mountains as a backdrop, the stately residence features a Palladian-style portico designed by Santa Barbara architect Jack Lionel Warner.



"I KNOW IT SOUNDS DREAMY, but when we drove onto the property for the first time, a sense of peace came over me," says Donna Hines, who, with her husband, William, bought the Montecito, California, residence about three years ago as a second home. Native Louisianans, the family wanted a place to spend summers with their West Coast–based children and friends. Enthralled with the Santa Barbara enclave's stunning natural beauty, Hines was drawn to the house, set among eucalyptus and oak, and its history.

In its belle epoque prime, the aptly named Arcady was the 148-acre estate of industrialist George Owen Knapp. Host to dignitaries, socialites, and numerous soirees, Arcady was elaborately developed and celebrated for its heart-stopping views, as well as for its storied gardens and unusual outbuildings. The Hines residence was initially conceived as a music pavilion and underground ballroom. But as times and fortunes changed, the estate was eventually subdivided in the 1940s. Arcady's gracious aura remained intact, however; the pavilion in particular benefitted from a series of tasteful and sensitive owners.

When it was built, only the pavilion's staircase, terrace, and fountain were visible from the approach. Its ballroom and sunken gardens were tantalizingly out of view. In the 1950s, a residence was constructed atop the terrace, and the classical Palladian-style portico was added in the early 2000s. Imposing and yet entirely appropriate in setting and scale, the architecture achieves the kind of visual harmony that imparts a sense of order and calm, to which the Hineses instinctively responded.

The interiors, Donna felt, should follow suit. "I wanted the house to be light and airy, and not take itself too seriously," she says. To accomplish that, she called on a friend, New Orleans designer Ann Holden, whose timeless rooms never look overdecorated. The classical architecture required respect, of course, but with a relaxed California feel. "It's a balance," says Holden. "The look is traditional but current." Holden's use of antiques is prominent yet judicious. Careful placement in uncluttered rooms imbues the period pieces with a sculptural quality that makes them all the more appreciable in a contemporary context.

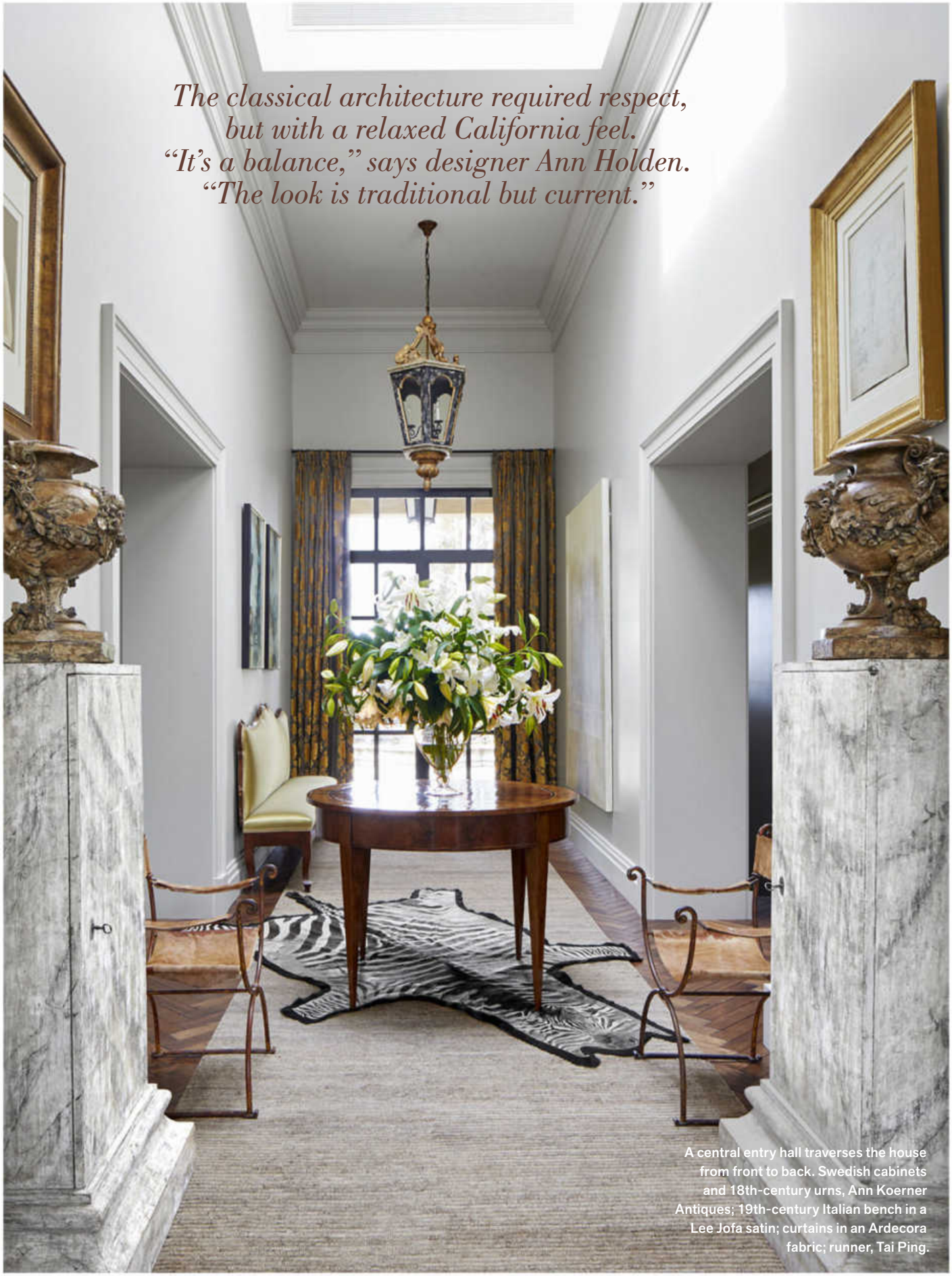
Another stroke of Holden's artistry was to divide the upper level's large open area into living, dining, and sitting rooms, bringing a more intimate scale to the spaces without sacrificing symmetry or proportion. The result is a somewhat formal upstairs and a more casual downstairs. "We want our home to be a gathering place, and we love to have a lot going on at once," Hines says, rattling off a list that ranges from cooking to karaoke. But above all, she continues, "We find a sense of contentment here, and we want to keep that—and the house—for our children and for their children."

As is often the case with inhabitants of historic houses, the Hineses see themselves as stewards, preserving a legacy as enduring as the connection between home and heart itself. □



In the dining room, Christian Liaigre chairs play off the grisaille palette of a Zuber mural wallpaper. Chandelier, Alhambra Antiques; 18th-century Italian table, Ann Koerner Antiques. **OPPOSITE:** Sofas in an Ardecora fabric, Richard Shapiro; console skirted in a Fortuny fabric; cocktail table, Hélène Aumont; walls in Hazy Skies, Benjamin Moore; painting, Rocio Rodriguez; 19th-century Italian tapestry above fireplace.

The classical architecture required respect, but with a relaxed California feel. "It's a balance," says designer Ann Holden. "The look is traditional but current."



A central entry hall traverses the house from front to back. Swedish cabinets and 18th-century urns, Ann Koerner Antiques; 19th-century Italian bench in a Lee Jofa satin; curtains in an Ardecora fabric; runner, Tai Ping.



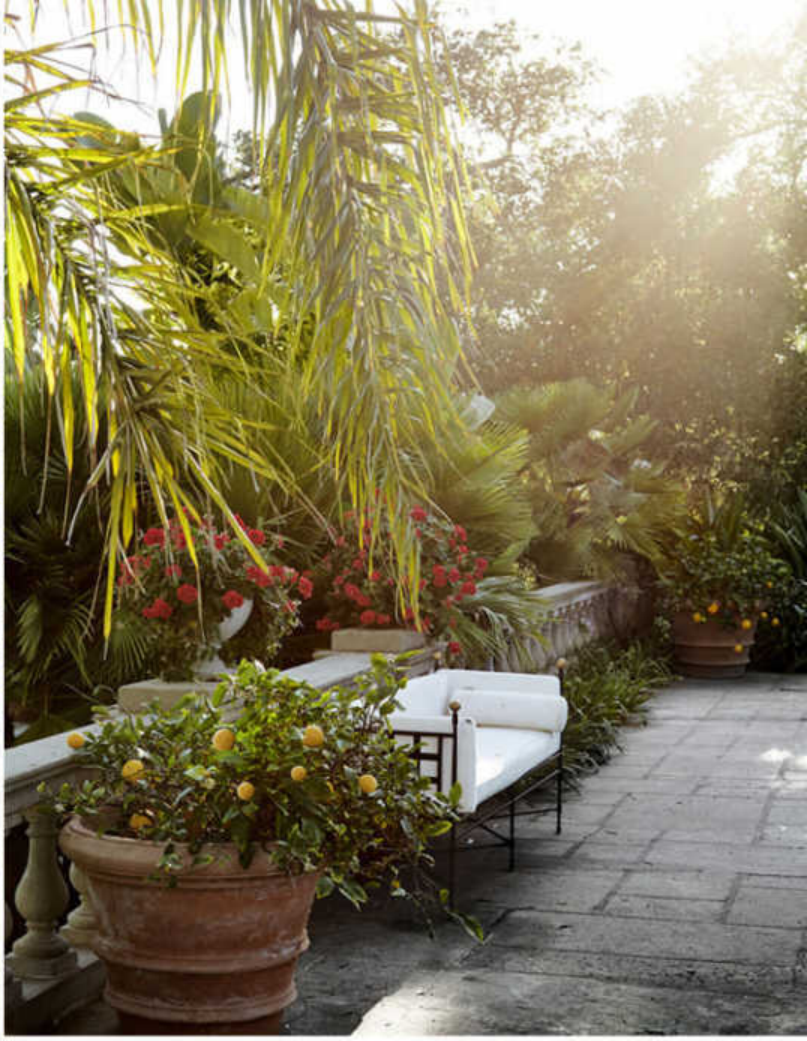
The upstairs sitting room strikes a contemporary yet cozy note, with a sleek velvet banquette and deep-gray walls. Custom sofa in a Rose Cumming silk velvet; cocktail table, Christian Astuguevieille; Poul Kjaerholm chaise, Galerie Half; Swedish Rococo armchair in a Scalamandré fabric, M. Naeve; chandelier, Lindsey Adelman; lamp, Vaughan; walls in Dash of Pepper, Benjamin Moore; rug, Tai Ping.





A guest bedroom opens onto the garden. Bedding, Julia B.; stools, Formations; chaise in a Great Plains cotton velvet, Ochre; curtains in a Colefax and Fowler fabric.

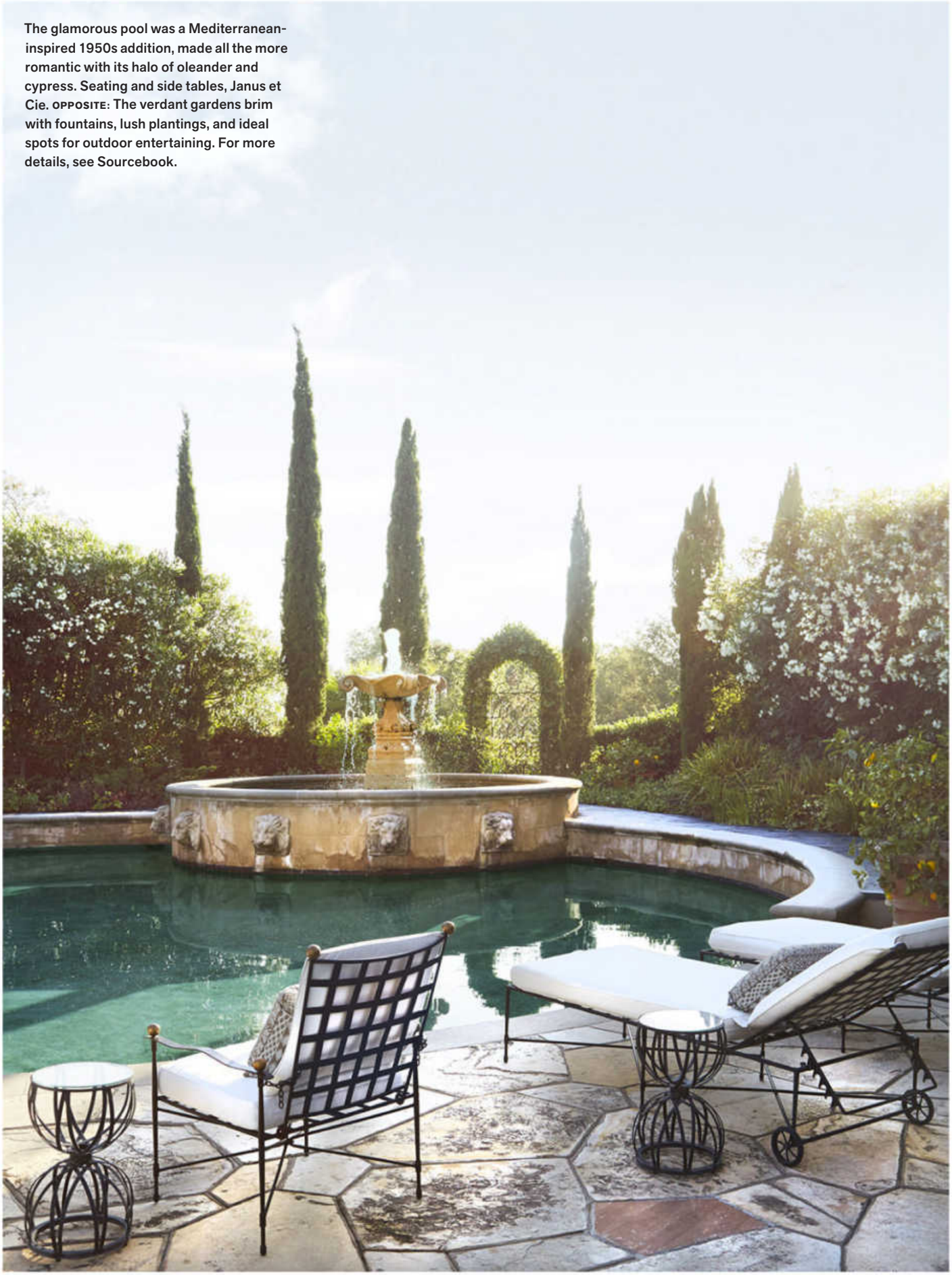








The glamorous pool was a Mediterranean-inspired 1950s addition, made all the more romantic with its halo of oleander and cypress. Seating and side tables, Janus et Cie. OPPOSITE: The verdant gardens brim with fountains, lush plantings, and ideal spots for outdoor entertaining. For more details, see Sourcebook.





HIGH IMPACT

WITH A CLIENT OPEN TO BOLD IDEAS, DESIGNER NICK OLSEN TAKES A NO-HOLDS-BARRED APPROACH TO COLOR AND PATTERN.

INTERIOR DESIGN BY **NICK OLSEN** | PHOTOGRAPHY BY **JOSHUA McHUGH**
PRODUCED BY **ROBERT RUFINO** | WRITTEN BY **KATHLEEN HACKETT**



In the entrance hall, boldly painted walls and a mix of furnishings set the tone for a country house with personality. Early-20th-century side chair in a Global Leathers leather; lamps and sconces, Circa Lighting; mirror, John Rosselli Antiques; walls in Glamour Pink and Chili Pepper, both by Benjamin Moore. **OPPOSITE:** Circa-1920 chandelier, Niall Smith Antiques; floor lamp, Restoration Hardware; walls in Champion Cobalt and floors in Essex Green, both by Benjamin Moore.



"**MY MOTHER AND FATHER** were a bit confused when they first saw the house," says Michael Lorber of his Dutchess County, New York, getaway. Most grown men might chalk up such parental disapproval to a generation gap, but when your dad is the chairman of a major real-estate firm, it's tough not to take it to heart. "They thought the house itself was fine—for a grandmother," Lorber recalls with a laugh. But for the 36-year-old Manhattan-based real-estate broker, the four-bedroom Colonial-era cottage read more like a cozy winter-weekend escape. "To be fair, it was a bit mumsy when it was on the market, but the location, property, provenance, and architectural significance of the house drew me straight to it," says Lorber, a lifelong history buff.

Built in 1747, the unassuming clapboard homestead is purported to have once housed a captain in the War of 1812. It is a detail Lorber loves about the place, as much as he cherishes the rolling hills, pond, and barn that make up the property. His relationship to the area dates to his childhood, when his father cultivated in him a passion for bird hunting.

With so much to recommend it, Lorber was not fazed by the dowdy decoration. That's because the affable bachelor had a secret weapon in interior designer Nick Olsen, who is known for turning color into an epic gesture. "Michael wanted a fantasy hunting lodge. He wanted lots of plaid and tartan," says Olsen, who was also working on the redesign of Lorber's glamorous Manhattan apartment, in which bold hues and formal furnishings reign. "Michael feels the most comfortable in spaces that are brimming with as much character as he has,"



Exposed wood beams and a painted floor serve as a rustic backdrop for exuberantly upholstered furniture. Sofa in a Ralph Lauren Home stripe; Louis XVI fauteuils in an Edelman suede; custom ottoman in a Lee Jofa felt; mirror and vases, John Rosselli Antiques; door in Bittersweet Chocolate, Benjamin Moore. OPPOSITE: Armchair and ottoman in a Bennison Fabrics crewelwork, Ann-Morris, Inc.; walls in White Dove, Benjamin Moore.



Inspired by the style of the late Bunny Mellon, Olsen had the kitchen floor painted in an eye-popping graphic pattern. Table, Restoration Hardware; custom chairs in a Carleton V plaid; armchair in a Global Leathers leather, 1stdibs; floor in Essex Green, Deep Rose, and Tea Light, all by Benjamin Moore.





The ceiling, painted in Benjamin Moore's Clear Skies, recalls sunny days. Cocktail tables, mirror, chair, and stools, John Rosselli Antiques; side table, Mecox; rug, ABC Carpet & Home. ABOVE LEFT: Vintage Saarinen table; lantern, Visual Comfort; floor in Covington Blue, Benjamin Moore. ABOVE: The clapboard house was built in 1747.



Olsen adds. Eschewing Scottish fabrics altogether, he instead deployed color, scale, and pattern with a dialed-down exuberance chosen to suit both Lorber's personality and the rural setting.

Not that the hunting theme went by the wayside. "The first piece we found for the house was the stag rug in the living room," says Olsen. There is a smattering of taxidermy and stag horns and a few pieces of perfectly aged upholstered-leather furniture, but the rooms conjure the sartorial spirit of their owner far more than they do that of Teddy Roosevelt or Ernest Hemingway. "Nick understood what I wanted better than I did," says Lorber.

For his part, Olsen considers Lorber the ideal client. He points to the entry walls to illustrate Lorber's adventurous spirit. "I described it as a Nantucket red tonal stripe, but he saw it as a box from Victoria's Secret and hedged for a while," Olsen recalls. Indeed, despite a consuming passion for design, art, antiques, and objets, Lorber is smart enough to let the expert do his job, although he still loves to tease Olsen about those stripes. "Whenever I hesitated over one of his suggestions, Nick would reply, 'Trust thy decorator.' And I did," Lorber says.

If he had cold feet at all, it was only because he didn't want his friends—and his parents—to walk in and feel like they were in someone else's house. Not to worry: "My mom and dad love it. They've taken back the grandma comment," he says. □

"WHENEVER I HESITATED OVER ONE OF HIS SUGGESTIONS, NICK WOULD SAY, **'TRUST THY DECORATOR,'** AND I DID."



The master bedroom is a study in textures—leather, wool, and wood—in varying shades of chocolate. Custom headboard in a Global Leathers leather; sheets, Schweitzer Linen; bed skirt in a Brunschwig & Fils stripe; pillow in a Holland & Sherry plaid; table lamp, Christopher Spitzmiller; sconce, Visual Comfort; walls in Bittersweet Chocolate and floors in Navajo White, both by Benjamin Moore. OPPOSITE: Vintage armchair in a Global Leathers leather; Albert Hadley wallpaper, Hinson; door in Viking Yellow, Benjamin Moore; vintage rug, Acme Trading Company. For more details, see Sourcebook.





PERSONAL BEST

ARCHITECT JAMES CARTER CREATES A NEW HOME FOR HIMSELF BUILT SPECIALLY FOR A LIFETIME'S WORTH OF CHERISHED COLLECTIONS.

INTERIOR DESIGN BY **JANE HAWKINS HOKE** | ARCHITECTURE BY **JAMES CARTER**
LANDSCAPE DESIGN BY **NORMAN KENT JOHNSON** | PHOTOGRAPHY BY **ANNIE SCHLECHTER**
PRODUCED BY **DAVID M. MURPHY** | WRITTEN BY **JULIA REED**



Antique oak paneling gives this Birmingham library a warm, weathered look. Regency armchair in a Rose Tarlow Melrose House fabric; lamps, Christopher Spitzmiller; Georgian consoles; antique Italian armillary sphere, Amy Perlin Antiques; rug, Hiltz Lauber. OPPOSITE: The exterior of the house is a combination of whitewashed brick and wood painted in Benjamin Moore's Glacier White; shutters in Duxbury Gray, Benjamin Moore.



IN 2000, ARCHITECT JAMES CARTER BOUGHT A PIECE OF PROPERTY in the leafy Birmingham community of Mountain Brook with the intention of tearing down the postwar cottage that sat on it and building his "forever" house. Typically, life got in the way. "I got too busy, then I didn't know exactly what I wanted, then the economy tanked," he says. At long last, in 2013, he scrapped the original, started from scratch, and moved in two years later.

The wait turned out to be a gift to the project. For one thing, Carter, who lived in the cottage in the interim, had plenty of time to figure out how to situate the new structure on the lot, which is especially narrow and deep. "For clients, I often do a jewel on a hill, but this property demanded something more intimate that also fit into the neighborhood," he explains. "I wanted it to be a bit rambling. I wanted quirks. I wanted personality." The resulting brick Georgian looks as though it might have grown up from the space ages ago—an effect enhanced by the soft whitewash on the brick exterior and the reclaimed-slate roof. In the end, Carter more than achieved the "easy grace" he was after: "It's not, 'Oh, look at me, I'm so special.'"

Carter began collecting for his "permanent nest" 25 years ago, which meant the interiors, too, were instantly layered. The octagonal dining room was sized to fit an Italian screen purchased years earlier, while the hallway to the master bedroom is hung with Neapolitan gouaches that currently number a whopping 27. "I love the vivid blue and the fact that they're so light and happy," he says.

To help with the mix, Carter enlisted close friend Jane Hawkins Hoke, a Birmingham designer and longtime collaborator whom he calls his "safety net and guiding spirit." When he wanted to do the dining room walls in lacquered orange, his favorite color, she talked him into apricot instead, and he was glad. "I wanted it bold but not cartoonish," he says. When Hoke was a tiny bit horrified by the gilded William Kent consoles in the paneled library, in which the other pieces are more organic, Carter prevailed. "Almost every magazine page I tore out featured rooms with eagle consoles."



In the octagonal dining room, built-in bookshelves and plainspoken bare floors lend rustic charm to fine antique furnishings. Chairs in a Zimmer + Rohde fabric, Niermann Weeks; antique French table; shade in a Rogers & Goffigon fabric with Samuel & Sons trim; walls in Butterscotch, Sherwin-Williams; wall trim in Roosevelt Taupe, Benjamin Moore. OPPOSITE: Georgian wing chair in a Jasper leather; antique American wooden armchair in a Lee Jofa fabric; club chair in a Chelsea Editions floral fabric.



Architectural drawings are hung salon-style in halls of the house. RIGHT: Neoclassical Italian dresser, Parc Monceau; antique American sconces; walls in Alaskan Skies, Benjamin Moore. BELOW: Antique American chair in a J. Robert Scott fabric; antique American ceiling fixture; doors in Off-Black, Farrow & Ball. OPPOSITE: Walls and curtains in Rogers & Goffigon fabrics; antique rug, Paige Albright Orientals.



Not all the pieces are quite so grand, but almost all are personal. As a young child, Carter watered his Shetland pony from the iron kettle in the garden's foreground; his grandmother gave him the Hummel figure of a boy sightseeing that adorns his bedroom mantel. One guest room contains his grandparents' four-poster bed, and another features a fabric by designer Suzanne Tucker, a friend.

If there's a common thread through what Carter lovingly terms the "hodgepodge," it is the books in almost every room. There are cases in the library, dining room, and master bedroom, and even along the stairway leading from the ground floor to the second-floor reception hall—where, he says, there might ordinarily be a mirror or a tapestry. "They give warmth and visual appeal. And anyway, I'm a book fiend!"

Carter has long been known for his detail work, and in the library, paneled with waxed antique white oak, the reason is on ample display. He designed the cornices, the mantel, and the overmantel, with its striking Greek key pattern. The room's French doors afford a stunning view of the green path leading to an enormous lead obelisk, which he also designed. "I always wanted a folly, and I got it," he says. Happily, he also got a "forever house" to go with it. □





JAMES CARTER BEGAN *COLLECTING* FOR HIS "PERMANENT NEST" 25 YEARS AGO, WHICH MEANT THE INTERIORS WERE INSTANTLY LAYERED.



The master bedroom is painted a rich green that Carter calls “strong and cozy.” Regency chair and stool, Niall Smith Antiques; sconces, Reborn Antiques from John Rosselli & Associates; walls in Cushing Green, Benjamin Moore. **OPPOSITE:** Canopy and bed skirt in a Rose Tarlow Melrose House fabric; bedcover in a Schumacher fabric; antique American lamps, Parc Monceau; Regency bench in a Cowtan & Tout fabric; Roman shade in a Bennison Fabrics floral; rug, Paige Albright Orientals.

Golden accents and charming floral fabrics enliven the bedrooms. CLOCKWISE FROM RIGHT: Bedding, Traditions Linens; canopy and bed skirt in a Jane Shelton fabric; walls in Edgy Gold, Sherwin-Williams. Antique French desk and side table. Sink and fittings, Waterworks; sconce, Vaughan; custom cabinetry in a Schumacher ticking fabric with knobs by E.R. Butler & Co.; Roman shade in a Bennison fabric. OPPOSITE: Directoire bed; bedcover in a Holland & Sherry fabric; chair in a Suzanne Tucker Home fabric, Amy Perlin Antiques; pillows in a Rogers & Goffigon tartan; wallpaper, Sanderson; antique rug, Paige Albright Orientals. For more details, see Sourcebook.








"I WANTED THE HOUSE TO BE A BIT RAMBLING.
I WANTED QUIRKS. I WANTED PERSONALITY."

Return Engagement

TO REFRESH A LONGTIME CLIENT'S MANHATTAN APARTMENT, DESIGNER VICENTE WOLF KNEW EXACTLY WHAT TO DO: MAKE IT LIGHT, BRIGHT, AND PICTURE-PERFECT.



In the open living area, black and gold accents ground the ethereal palette. Mies van der Rohe bench, Knoll; 18th-century armchairs in an Edelman leather; custom armchair in a Rogers & Goffigon fabric; custom sofa in a KnollTextiles fabric; cowhide rugs, Edelman; walls in Vicente Wolf White, Pittsburgh Paints.



INTERIOR DESIGN AND PHOTOGRAPHY BY **VICENTE WOLF**
PRODUCED BY **CAROLYN ENGLEFIELD** | WRITTEN BY **CAROL PRISANT**



In the course of his many decades in the field of interior design,

Vicente Wolf has done everything once and umpteen things twice. Into the latter category falls this ethereal apartment, which he first crafted 14 years ago for a Manhattan businesswoman. Recently, she asked him to transform the feeling-a-little-tired space into a dreamy, airy aerie—because she wanted to enjoy her phenomenal views, she recalls telling him, from a sofa that wouldn't envelop her like the last one. She also requested her favorite silvery hues. She wanted real change. So her designer went to work.

Not only did Wolf transform and reconfigure the entire apartment, but he also arranged the flowers and took these photographs. That burst of nature in the living room, behind the new, non-enveloping sofa? He snipped the branches off a tree himself. Those tabletop peonies? The flower district at daybreak. "I like doing things myself, staying in touch," he says. That's why the designer doesn't delegate the small stuff. Although much of what he *really* does is listen.

Along with the space-freshening alterations on this go-round, Wolf explains, the homeowner also wanted "a whiteness, and what's more, a touch of the unconventional, because she's always loved the surreal." Now "whiteness" might seem easy but, along with life, it's complicated. For example, Wolf chose not just white, but high-gloss white for the living-room ceiling because, he says, "I like what a sheen can do for medium-height rooms. Also, at night, you catch nice reflections from the passing headlights."



An oversize wing chair echoes a curved wall that hides a piano. Chair in a KnollTextiles fabric, VW Home; lamp, Cedric Hartman; side tables and sculpture, VW Home. OPPOSITE: Table and dining chairs, Donghia; console, VW Home; sconces, Hinson Lighting.

THE HOMEOWNER WANTED "A *whiteness,* AND A TOUCH OF THE UNCONVENTIONAL, BECAUSE SHE'S ALWAYS LOVED THE SURREAL."



A silken curtain creates a flowing backdrop in the master bedroom. Armchair and custom bed in a fabric by Zimmer + Rohde; custom bedside table, VW Home; walls in Baby's Breath, Pittsburgh Paints; carpet, Fox Floors. OPPOSITE: Antique Italian chair in a Rogers & Goffigon fabric; J. Randall Powers lamp, Circa Lighting; custom screen in a Rogers & Goffigon fabric with Samuel & Sons trim.

The crisp new floors "took a lot of bleaching," he adds with a laugh, and he devised the huge, empty frames that lean against the clean, snowy walls to create serendipitous vignettes, but also to suggest, subliminally, Art with a capital A.

The owner loves every imaginative bit. "The first time we worked together was such a joy," she recalls, "that I couldn't wait to work with Vicente again." She says she especially likes "getting a 'wow' from all who enter for the first time."

Her bedroom, where an almost-sheer curtain floats behind the bed and shades of bluish-greenish-gray blanket the headboard and floors, feels absolutely cloud-like. "The bedroom is a woman's realm," Wolf explains. "It should feel as if you're being invited into a woman's private domain."

In the guest room, which does double duty as an office, a canopied 18th-century French daybed, fit for a princess, awaits visits from the homeowner's granddaughter. A series of white frames lining the walls evokes a kind of surreal antique paneling. And behind an exquisite custom-made shagreen desk, a beribboned screen was created to display postcards and ephemera.

"Designing apartments like this one is like playing house for me," Wolf says. "You're sort of playing with dolls. You're playing 'pretty.' And I never want to stop."

His fans and clients wholeheartedly hope he never will. □





With a canopied French daybed, the home office gracefully converts to a guest room. Bed canopy in Shyam Ahuja fabrics; daybed in a Jerry Pair fabric; custom club chairs in a Jerry Pair fabric with Samuel & Sons trim; table, Donghia; walls in Alpine Blue, Pittsburgh Paints. For more details, see Sourcebook.





PATH TO PARADISE

The humble charm and character of a 17th-century cottage in the German countryside captures the imagination of a designer with a passion for history.

INTERIOR DESIGN BY **PETER NOLDEN** | LANDSCAPE DESIGN BY **CLEMENS ZYLKA**
PHOTOGRAPHY BY **ANDREAS VON EINSIEDEL** | WRITTEN BY **GISELA WILLIAMS**



A farmer herds sheep in front of the 17th-century thatched-roof farmhouse that serves as designer Peter Nolden's weekend house in rural northern Germany.



The entryway features a 17th-century tapestry, and the red ceiling beams are original to the house. Nineteenth-century English table and French chandelier. OPPOSITE: Armchairs in a Souveraine linen, Howard and Sons; task light, Artemide; tablecloth, Leitner Linen; walls in Aqua, Peter Interior Farben.



PETER NOLDEN HAD LIVED SEVERAL OTHER LIVES BEFORE HE BECAME A MUCH-SOUGHT-AFTER INTERIOR DESIGNER.

First he was a nurse, then he was a teacher, and then, in his 30s, he went back to school to become a psychologist. It was only when he landed in the Hanseatic harbor city of Hamburg in his early 40s that he allowed himself to make a career of his lifelong love: collecting beautiful old objects and furniture.

In 1996, he opened a little antiques shop in Eppendorf, a tony enclave near the Aussenalster lake, which is lined with historic villas. He jokes that all the skills picked up in his previous professions have helped him succeed in this low-key city with lots of quiet wealth. "I know how to listen and read into the silence," he says.

Also, once he signs on to a project, Nolden is committed. He takes on no more than two homes a year, because everything he sources for a property is "made or found," he notes. "What I do is haute couture, not prêt-à-porter."

When it comes to designing his own homes, he is no less exacting. "What is important to me is authenticity, that no material is fake. That is perhaps what I've taken from my psychology training," he says, only half in jest. "I would rather have less, but have what is original and real."

That goes for his interiors. In the 1990s, he and his partner bought a 19th-century manor house in Normandy, France, and spent several years bringing the interiors back to their original state and outfitting it with the appropriate furniture. Nolden loved the house but eventually became frustrated by the length of time required to travel there.



Just over an hour's drive north of Hamburg is Schleswig-Holstein, a rural area of dandelion-yellow rapeseed fields, farms, reed-thatched homes, and raw coastline. It was there that Nolden eventually found, with the help of an agent, a renovated 17th-century thatched-roof farmhouse. It was set on three acres of overgrown land and built on a man-made island in the region's floodplains just about 10 miles from the North Sea. "I immediately fell in love with the original stone floors and the red ceilings," says Nolden. "The former owners had uncovered them. Nothing had been done to the color of the beams since the house had been built centuries ago."

He adds, "That's what I love the most. Finding a house that is 'in its own juice,' as they say in French. Then I can dive into the history and use that as a starting point. Of course, we all want modern infrastructure, hot water, and heat, but I like to walk into a historic house and find myself in the age that it was built."

Nolden oversaw several other adaptations that the original owners would not recognize. He opened up walls between the kitchen, living room, and dining room, installing antique wooden doors he found in Sweden between the latter two rooms. The table and seating in the dining room he also found in Sweden. "During the era in which the house was built, the region belonged to Denmark," he explains. "So I sourced much of the furniture in Scandinavia."

Now, after two decades as an interior designer, Nolden says he has no plans to switch careers again. "I was happy as a nurse and as a teacher, and I was very happy as a psychologist, but at one point, it was over for me," he admits. "Now, as a designer, I am sometimes tired, but I am never bored." □



The wall between the dining room and living room was opened up to bring in light and air. Bench in a Le Manach check; 19th-century French chandelier and sconce. OPPOSITE: Range, Lacanche; 19th-century English chairs with cushions in a Colefax and Fowler fabric.





The study's blue cupboard holds a bed, a common farmhouse feature in the 18th century. Chair cushion in a Colefax and Fowler check; 19th-century kilim rug.



"What is important to me is **AUTHENTICITY,** that no material is fake.
I would rather have less, but have what is original and real."



The garden is planted with rhododendrons, strawberries, and climbing roses. OPPOSITE: Bed, Hästens; custom sconces, Peter Interior Design; 18th-century Danish lantern; walls in Edelweiss, Peter Interior Farben. For more details, see Sourcebook.

veranda finds it

A FINE MATCH

From side chairs to modern lamps, here are stand-ins for this issue's rare objects.

1. *Plain Stripe* wallpaper mimics a hallway by Nick Olsen (page 135). $175 a roll, farrow-ball.com.
2. Channel lighting used by Ann Holden (page 126) with the *Venetian* lamp. To the trade, janshowers.com.
3. A source for James Carter's vintage *Greek Brown* Spode (page 145): replacements.com (prices vary).
4. *Medici Malachite* cops a hue Peter Nolden deployed (page 167). From $40 a gallon, benjaminmoore.com.
5. Lean the *Paris Knoedler* frame against a wall the way Vicente Wolf does with vintage finds (page 153). $350 per foot, heydenryk.com.
6. An antique *Heriz* rug is similar to one in Nolden's living room (page 163). $9,500, mattcamron.com.
7. The *Draken* chair bears lines that echo Nolden's weathered Swedish Queen Anne originals (page 165). $1,375, evbantiques.com.

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VIEWPOINT

JANUS ET CIE

VERANDA was thrilled to partner with JANUS et Cie in their ADAC Atlanta showroom for our first ever flower pop-up shop. Exquisite arrangements inspired by Editor in Chief Clinton Smith's new book, *The Romance of Flowers*, were on display—many in JANUS et Cie vessels. Top Atlanta designers and VERANDA readers enjoyed the afternoon surrounded by beautiful bouquets, all created by Le Jardin Français.



Marie-Laure Coste Dujols, Owner of Le Jardin Francais Atlanta

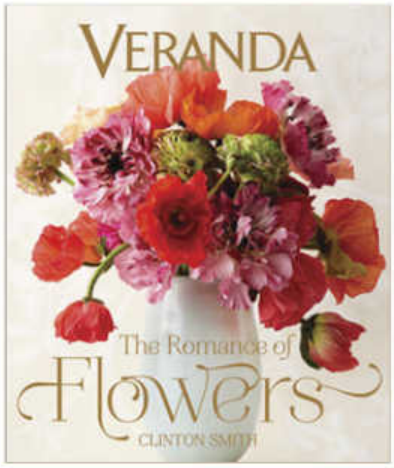


A selection of the beautiful arrangements and *The Romance of Flowers* books.



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VERANDA'S NEW BOOK

Written by award-winning journalist and Editor in Chief Clinton Smith, *The Romance of Flowers* features a collection of truly exquisite floral designs. Created by the world's leading floral artists, as well as by homeowners with a flair for creativity, these unique designs will appeal to anyone with an appreciation for color, artistry, and imagination. With a foreword by Aerin Lauder. Available in hardcover wherever books are sold.

HEARST BOOKS

product guide

THE VERANDA SOURCEBOOK

Information on featured products and firms

THE VIEW FROM VERANDA

Page 48 **Bowl:** Global Views, 888-956-0030, globalviews.com. **Border:** Samuel & Sons, 212-704-8000, samuelandsons.com. **Wallpaper:** Élitis, 800-916-2036, elitis.fr. **Fabric:** Fox Linton, 470-355-8099, foxlinton.com. **Vessels:** Formations, 310-659-3062, formationsusa.com.

PERSONAL LUXURIES

Josie Natori, Natori, 212-532-7796, natori.com.

Pages 75–76 **Porcelain:** Famille Rose, 1stdibs.com. **Watch:** Chanel, 800-550-0005, chanel.com. **Lingerie:** Natori, 212-415-5300, natori.com. **Wall-covering:** Maya Romanoff, 773-465-6909, mayaromanoff.com. **Belt:** Alaïa, 877-678-9627, net-a-porter.com. **Tumblers:** Baccarat, 212-826-4100, baccarat.com. **Note cards:** Mrs. John L. Strong, 212-838-3775, mrsstrong.com. **Orchids:** L'Olivier, 212-774-7676, lolivier.com. **Flatware:** Puiforcat, 888-888-4757, neimanmarcus.com. **Day cream:** Shiseido, 866-758-5966, shiseido.com. **Ankle boot:** Gianvito Rossi, 877-678-9627, net-a-porter.com. **Monograph:** Paul Horiuchi, 800-843-2665, barnesandnoble.com. **Concealer:** Clé de Peau, 888-678-5574, cledepeaubeaute.com. **Piano:** Steinway & Sons, 800-783-4692, steinway.com.

ARCHITECTURE

Interior design: Matthew Quinn, 404-261-0111, matthew-quinn.com.

Page 90, bottom **Hood:** La Cornue, 800-457-1356, lacornueusa.com. **Range:** La Cornue, 800-457-1356, lacornueusa.com. **Backsplash tiles:** Bottega Stone, 404-745-3000, bottegastone.com. **Fittings:** MGS, 561-218-8798, mgstaps.com. **Stools:** R Hughes, 404-607-8877, r-hughes.com. **Pendants:** Circa Lighting, 877-762-2323, circalighting.com. ***Page 92, top*** **Rotisserie:** La Cornue, 800-457-1356, lacornueusa.com.

MAGIC MAKERS

Page 106 *Arne Maynard, Arne Maynard Garden Design, 011-44-207-689-8100, arnemaynard.com.* ***Page 108*** *Cindy Daniel and Doug Lipton, Shed, 707-431-7433, healdsburgshed.com.* ***Page 110*** *Vacherot & Lecoufle, 011-33-1-45-69-10-42, lorchidee.fr.* ***Page 112*** *Florian Seyd and Ueli Signer, The Wunderkammer, 011-31-20-428-3558, thewunderkammer.eu.*

HERE AND THERE

Page 116 *Matthew Patrick Smyth, Matthew Patrick Smyth Interior Design, 212-333-5353, matthewsmyth.com.*

PEACEFUL KINGDOM

Interior design: Ann Holden, Holden & Dupuy, 504-568-1101, holdenanddupuy.com. Architecture design: Warner Group Architects, 805-969-5074, wgarch.com.

Page 124 **Portico:** Jack Lionel Warner, 805-969-5074, wgarch.com. ***Page 126*** **Sofas:** Richard Shapiro, 310-275-6700, studiolo.com. **Sofas fabric:** Ardecora, 212-758-7925, zimmer-rohde.com. **Console skirt:** Fortuny, 212-753-7153, fortuny.com. **Cocktail table:** Hélène Aumont, 805-691-9335, heleneaumont.com. **Wall paint:** Benjamin Moore, 855-724-6802, benjamin moore.com. ***Page 127*** **Chairs:** Christian Liaigre, 212-257-6136, christian-liaigre.us. **Wallpaper:** Zuber, 212-486-9226, zuber.fr. **Table:** Ann Koerner Antiques, 504-899-2664, annkoerner.com. **Chandelier:** Alhambra Antiques, 866-446-1688, alhambraantiques.com. ***Page 128*** **Cabinets and urns:** Ann Koerner Antiques, 504-899-2664, annkoerner.com. **Bench fabric:** Lee Jofa, 888-533-5632, leejofa.com. **Curtains:** Ardecora, 212-758-7925, zimmer-rohde.com. **Runner:** Tai Ping, 212-979-2233, taipingcarpets.com. ***Page 129*** **Sofa fabric:** Rose Cumming, 207-210-0818, rosecummingdesign.com. **Cocktail table:** Christian Astuguevieille, 800-320-3145, hollyhunt.com. **Chaise:** Poul Kjaerholm through Galerie Half, 323-424-3866, galerie half.com. **Armchair:** Swedish Rococo through M. Naeve, 713-524-0990, mnaeve.com. **Chandelier:** Lindsey Adelman, 212-473-2501, lindseyadelman.com. **Lamp:** Vaughan, 212-319-7070, vaughandesigns.com. **Wall paint:** Benjamin Moore, 855-724-6802, benjamin moore.com. **Rug:** Tai Ping, 212-979-2233, taipingcarpets.com. ***Pages 130–131*** **Bedding:** Julia B., 203-329-8248, juliab.com. **Stools:** Formations, 310-659-3062, formationsusa.com. **Chaise:** Ochre, 212-414-4332, ochre.net. **Chaise fabric:** Great Plains, 800-320-3145, hollyhunt.com. **Curtains:** Colefax and Fowler, 212-753-4488, cowtan.com. ***Page 133*** **Seating and side table:** Janus et Cie, 800-245-2687, janusetcie.com.

HIGH IMPACT

Interior design: Nick Olsen, Nick Olsen, Inc., 212-366-6405, nickolsenstyle.com.

Page 134 **Chandelier:** Niall Smith Antiques, 212-750-3985, 1stdibs.com. **Floor lamp:** Restoration Hardware, 800-762-1005, rh.com. **Wall paint:** Benjamin Moore, 855-724-6802, benjaminmoore.com. ***Page 135*** **Side-chair leather:** Global Leathers, 212-244-5190, globalleathers.com. **Lamps and sconces:** Circa Lighting, 877-762-2323, circalighting.com. **Mirror:** John Rosselli Antiques, 212-750-0060, johnrosselliantiques.com. **Wall paint:** Benjamin Moore, 855-724-6802, benjaminmoore.com. ***Page 136*** **Armchair and ottoman:** Ann-Morris, Inc., 212-755-3308, ann-morris.com. **Armchair and ottoman fabric:** Bennison Fabrics, 212-223-0373, bennisonfabrics.com. **Wall paint:** Benjamin Moore, 855-724-6802, benjamin moore.com. ***Page 137*** **Sofa fabric:** Ralph Lauren Home, 888-475-7674, ralphlaurenhome.com. **Fauteuils fabric:** Edelman, 212-751-3339, edelmanleather.com. **Ottoman fabric:** Lee Jofa, 888-533-5632, leejofa.com. **Mirror and vases:** John Rosselli Antiques, 212-750-0060, johnrosselliantiques.com. **Door paint:** Benjamin Moore, 855-724-6802, benjaminmoore.com. ***Page 138*** **Table:** Restoration Hardware, 800-762-1005, rh.com. **Chairs fabric:** Carleton V, 212-355-4525, carletonvltd.com. **Armchair:** Gris, 518-828-1611, 1stdibs.com. **Armchair leather:** Global Leathers, 212-244-5190, globalleathers.com. **Floor paint:** Benjamin Moore, 855-724-6802, benjaminmoore.com. ***Page 139, top left*** **Lantern:** Visual Comfort, 713-686-5999, visualcomfort.com. **Floor paint:** Benjamin Moore, 855-724-6802, benjaminmoore.com. ***Page 139, bottom right*** **Cocktail tables, mirror, and stools:** John Rosselli Antiques, 212-750-0060, johnrosselliantiques.com. **Side table:** Mecox, 866-956-8552, mecox.com. **Rug:** ABC Carpet & Home, 646-602-3101, abchome.com. **Ceiling paint:** Benjamin Moore, 855-724-6802, benjaminmoore.com. ***Page 140*** **Headboard leather:** Global Leathers, 212-244-5190, globalleathers.com. **Sheets:** Schweitzer Linen, 800-554-6367, schweitzerlinen.com. **Bed skirt:** Brunschwig & Fils, 800-538-1880, brunschwig.com. **Pillow fabric:** Holland & Sherry, 212-758-1911, hollandandsherry.com. **Table lamp:** Christopher Spitzmiller, 212-563-3030, christopherspitzmiller.com. **Sconce:** Visual Comfort, 713-686-5999, visualcomfort.com. **Wall and floor paint:** Benjamin Moore, 855-724-6802, benjaminmoore.com. ***Page 141*** **Armchair leather:** Global Leathers, 212-244-5190, globalleathers.com. **Wallpaper:** Albert Hadley through Hinson, 800-366-4442, donghia.com. **Door paint:** Benjamin Moore, 855-724-6802, benjaminmoore.com. **Rug:** Acme Trading Company, 646-250-9150.

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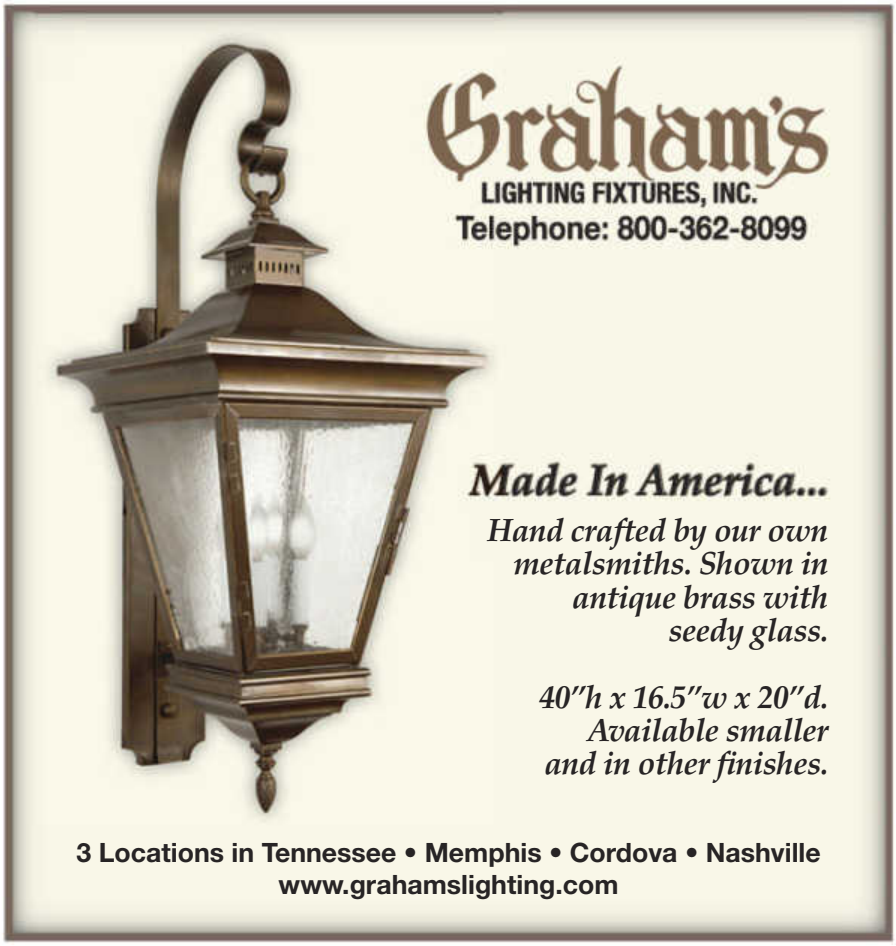
Interior design: Jane Hawkins Hoke, Hawkins Israel, 205-879-3406. Architecture: James Carter, James F. Carter, Inc., 205-871-7873, jamesfcarter.com. Landscape design: Norman Kent Johnson, 205-960-8902.

Page 142 **Exterior and shutter paint:** Benjamin Moore, 855-724-6802, benjaminmoore.com. ***Page 143*** **Armchair fabric:** Rose Tarlow Melrose House, 323-651-2202, rosetarlow.com. **Table lamps:** Christopher Spitzmiller, 212-563-3030, christopherspitzmiller.com. **Rug:** Hiltz Lauber, 205-879-3455, hiltzlauber.com. ***Page 144, bottom*** **Wing chair leather:** Jasper, 310-315-3018, michaelsmithinc.com. **Wooden armchair fabric:** Lee Jofa, 888-533-5632, leejofa.com. **Club chair fabric:** Chelsea Editions, 908-233-5645, chelseatextiles.com. ***Page 145*** **Chairs:** Niermann Weeks, 410-923-0123, niermannweeks.com. **Chairs fabric:** Zimmer + Rohde, 212-758-7925, zimmer-rohde.com. **Shade fabric:** Rogers & Goffigon, 203-532-8068, rogersandgoffigon.com. **Shade trim:** Samuel & Sons, 212-704-8000, samuelandsons.com. **Wall paint:** Sherwin-Williams, 800-474-3794, sherwin-williams.com. **Trim paint:** Benjamin Moore, 855-724-6802, benjaminmoore.com. ***Page 146, top*** **Dresser:** Parc Monceau, 404-467-8107, parcmonceauatl.com. **Wall paint:** Benjamin Moore, 855-724-6802, benjaminmoore.com. ***Page 146, bottom*** **Chair fabric:** J. Robert Scott, 877-207-5130, jrobertscott.com. **Door paint:** Farrow & Ball, 888-511-1121, farrow-ball.com. ***Page 147*** **Wallcovering and curtain fabric:** Rogers & Goffigon, 203-532-8068, rogersandgoffigon.com. **Rug:** Paige Albright Orientals, 205-877-3232, paigealbrightorientals.com. ***Page 148*** **Canopy and bed skirt fabric:** Rose Tarlow Melrose House, 323-651-2202, rosetarlow.com. **Bedcover fabric:** Schumacher, 800-523-1200, fschumacher.com. **Lamps:** Parc Monceau, 404-467-8107, parcmonceauatl.com. **Bench fabric:** Cowtan & Tout, 212-753-4488, cowtan.com. **Shade fabric:** Bennison Fabrics, 212-223-0373, bennisonfabrics.com. **Rug:** Paige Albright Orientals, 205-877-3232, paigealbrightorientals.com. ***Page 149*** **Chair and stool:** Niall Smith Antiques, 212-750-3985, 1stdibs.com. **Sconces:** Reborn Antiques through John Rosselli & Associates, 212-593-2060, johnrosselli.com. **Wall paint:** Benjamin Moore, 855-724-6802, benjaminmoore.com. ***Page 150, top right*** **Bedding:** Traditions Linens, 518-851-3975, traditionslinens.com. **Canopy and bed skirt fabric:** Jane Shelton, 800-530-7259, janeshelton.com. **Wall paint:** Sherwin-Williams, 800-474-3794, sherwin-williams.com. ***Page 150, left*** **Sink and fittings:** Waterworks, 800-899-6757, waterworks.com. **Sconce:** Vaughan, 212-319-7070, vaughandesigns.com. **Cabinetry fabric:** Schumacher, 800-523-1200, fschumacher.com. **Knobs:** E.R. Butler & Co., 212-925-3565, erbutler.com. **Shade fabric:** Bennison Fabrics, 212-223-0373, bennisonfabrics.com. ***Page 151*** **Bedcover fabric:** Holland & Sherry, 212-758-1911, hollandandsherry.com. **Armchair fabric:** Suzanne Tucker Home, 415-445-6770, suzannetuckerhome.com. **Tartan pillows fabric:** Rogers & Goffigon, 203-532-8068, rogersandgoffigon.com. **Wallpaper:** Sanderson, 011-44-844-543-9500, sanderson-uk.com. **Rug:** Paige Albright Orientals, 205-877-3232, paigealbrightorientals.com.

RETURN ENGAGEMENT

Interior design: Vicente Wolf, Vicente Wolf Associates, 212-465-0590, vicentewolf.com. Floral design: Foliage Garden, 212-989-3089, foliagegarden.com.

Pages 152–153 **Bench:** Mies van der Rohe through Knoll, 800-343-5665, knoll.com.



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PATH TO PARADISE

Interior design: Peter Nolden, Peter Interior Design, Isestrasse 84, Hamburg, Germany, 011-49-40-48-25-09, peter-interior.de. Landscape design: Clemens Zylka, Landschaftarchitektur AKNW, 011-49-151-5604-3434.

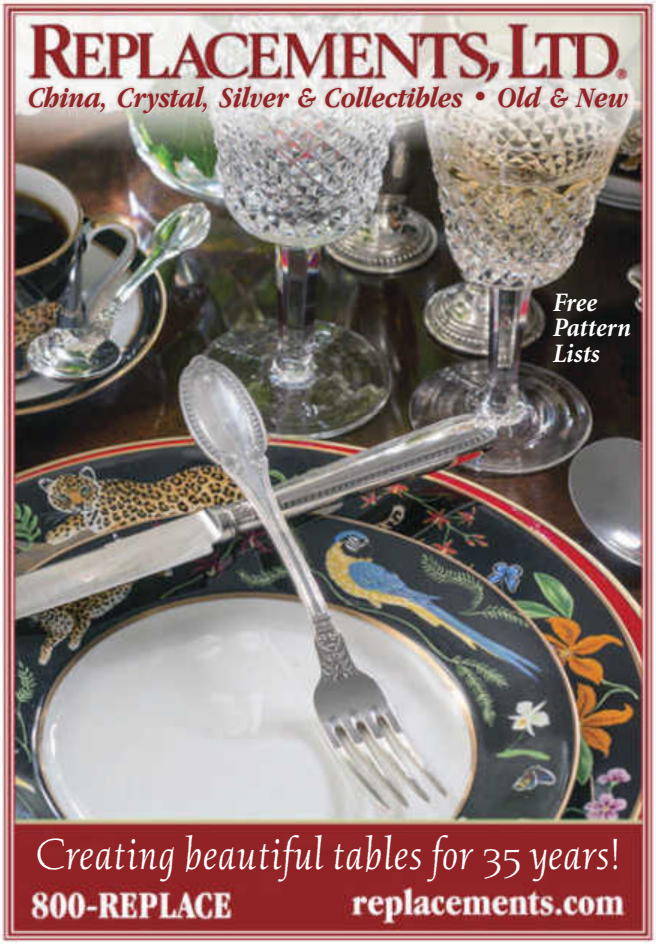
Page 163 **Armchairs:** Howard and Sons, 1stdibs.com. **Armchairs fabric:** Souveraine, 011-32-2-506-45-10, souveraine.com. **Task light:** Artemide, 877-278-9111, artemide.us. **Tablecloth fabric:** Leitner Linen, 011-43-7288-7017-0, leitnerleinen.com. **Wall paint:** Peter Interior Farben, 011-49-40-48-25-09, peter-interior.de. ***Page 164*** **Range:** Lacanche, 011-33-03-80-90-35-00, lacanche.com. **Cushions fabric:** Colefax and Fowler, 212-753-4488, cowtan.com. ***Page 165*** **Bench fabric:** Le Manach, 212-421-0534, www.pierrefrey.com. ***Pages 166–167*** **Cushion fabric:** Colefax and Fowler, 212-753-4488, cowtan.com. ***Page 168*** **Bed:** Hästens, 212-486-8022, hastens.com. **Sconces:** Peter Interior Design, 011-49-40-48-25-09, peter-interior.de. **Wall paint:** Peter Interior Farben, 011-49-40-48-25-09, peter-interior.de.

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PINK & OLIVE

Sunny, fresh tones are a lively, lovely combination to welcome the change of season.

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